FEATURING THE GRAPHIC NOVEL *REQUIEM #3: DRACULA!*

HEAVY METAL

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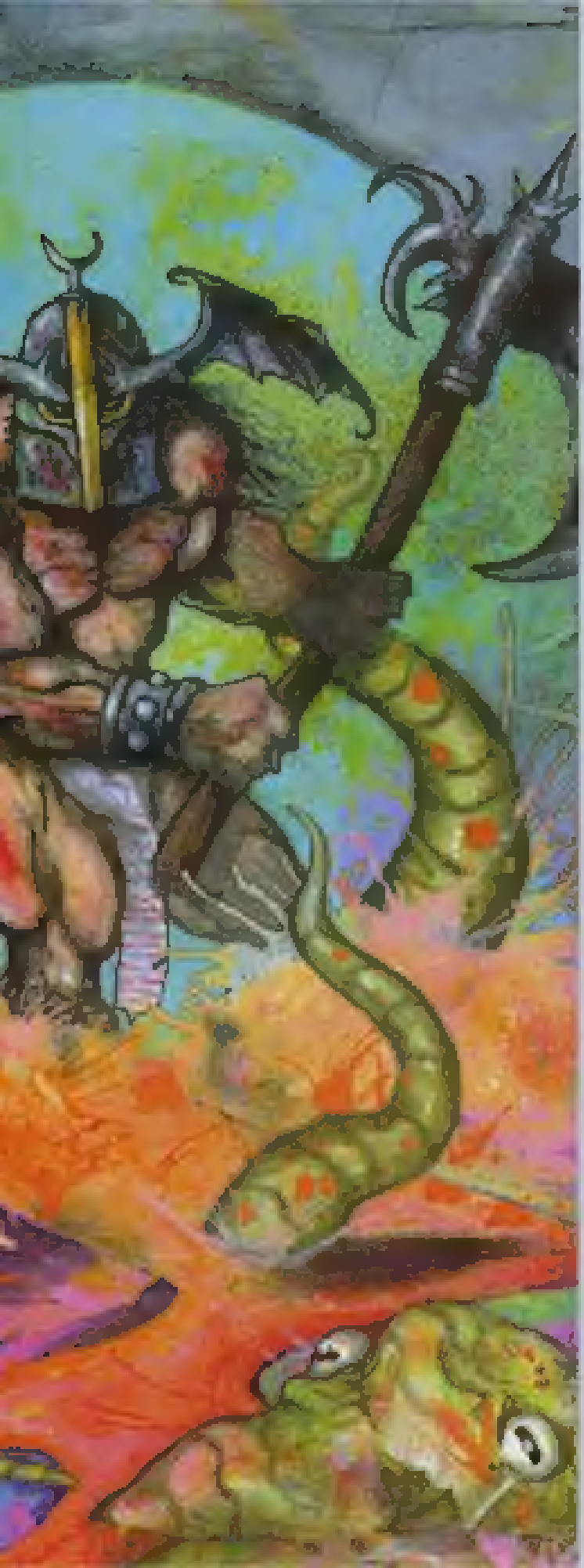

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PUBLISHER'S NOTE

Man do I love the cover of this issue! It really has a bit of a different feel to what we normally run, and I thank Gary Freeman for creating such a knockout piece. Actually I'm hoping you all have noticed all the new talent we've brought to the magazine as they always bring the series we need to keep things going around here. It was a thrill to see that Nate didn't shy away from the Beat cover (July 04), James Pinkett's killer piece (Summer 04), or Tony Piskorski's beauty (November 04)! Looking forward to exploring more talent there in the future.

So here it is 2005 - sort of... I mentioned in my November publisher's note (which hit stands in September), I write these a bit in advance so you'll be reading this in late November while I write it in October! Crazy to think by the time you read this we'll have a new President, or the same one... I hope you guys got out there and voted and I think in these times, this one was a critical one for all of us to be heard. It's been interesting to follow the debates. I watched the third and final one last night, and it's been great to have the chance to see the "freedom of speech" in full swing with films like Fahrenheit 911. With that thought, I'll just wish you all a great 2005 and we'll talk more about it in the next issue.

As for this issue, there's A LOT of fans out there that will be thrilled to see the third installment of "Requiem" in the following pages. Not since we started running Preiss's "Keepers of the Maser" a number of years ago, have we gotten so much fan mail on a series. By the way, we should see the final "Keepers" story late 2005, and have just heard the Mr. Preiss himself has committed to come to the San Diego Comic Con this year! Very cool!

In The gallery our old friend Chris Achilleos gives us a sneak peek at his upcoming new book, "Athozine"! Looking forward to adding that book to my collection, and we promise to get Chris back on the cover soon. I'll let you know when that book ships and where to find it once I get the details.

One of the coolest new things we're adding to this issue is the first installment of an all new "Mudwogs" series produced for Heavy Metal by the AMAZING Art Baptiste! It's been far too long since we've had the good fortune to have Art back in the magazine and we're celebrating by adding an extra "Mudwogs Century" section to kick it off. We'll be serializing the new graphic novel over the next eight issues or so, and look forward to your thoughts on it. Welcome back, Art!

I also want to give a special welcome to Grant Dillon who got the "Featured Artist" section - he worked real hard to get there, and we're glad to have him. As always, I picked out some fun "shorts" for you, with titles like "Six Seconds to Hell" and "Sins of the Father", how could you go wrong? You'll also find the new original works "Jackie's Garden" alongside a classic, unpublished in the states, Sara Lua Regis story - there's lot more of those in the future too!

My final thanks go to S.C. Ringgenberg and Kari Ezell-Tharp for their contributions. I'll sign off by reminding you all we've got five, yes count them, "FIVE" killer Web calendars that just hit the store shelves and the Heavy Metal web-site store! Check 'em out, and I'll be back yakking at ya soon.

Best,

Kevin Eastman

LETTERS TO THE EDITOR

Dear H.M.,

Several H.M. editions over the past few years have had Freezbies' "Keeper of the Maser" stories in them. How do those stories relate to the Maser series books available for purchase from H.M.? Are the stories published in the H.M. magazine edition the same as the books for sale? Is it a cut down story? Is it a story set "between" the other stories?

Similarly, was the recent piece, "The Regulator" by Moreno a special H.M. version? Is there a large piece of work somewhere? It might be useful to have this explained inside the pages of H.M. magazine or perhaps on the web-site.

Stephen

Dear Stephen,

In addition to the printed version we run in the magazine, we also print a "hardcover" version for the collectors market. It is the same version. The same goes for all the other stories we publish in both the magazine and hardcover versions. "The Regulator" is an ongoing series of roughly four books. We published the second installment in 2004 and will do part three in 2006. As of this date we have no plans of issuing a hardcover of it.

Dear H.M.,

Every now and then I get a bit down when I get a H.M. edition. Galactic Geographic is interesting to some people I suppose, but it's not my thing. A number of comics have good artwork, but are poorly translated or have weak or uninished storylines. I wonder is it all worth it? And then along comes "The Regulator". OMFG is all I can say about this incredible artist and the fantastic universe he has created with this story. Reading "The Regulator" was like discovering Richard Corben for the first time so many years ago. Cannot wait to see more of Moreno/Corben-ish!

Stephen

Dear Stephen,

Generally I think the translations are pretty good - we mainly use a writer who has lived in Paris for 30 years and owns his own publishing company. I think some of the problems could lie in the original writing. Yes, "The Regulator" is fast becoming one of our hottest new series just behind "Requiem"! Loved the Corben comparison - Heavy Metal is where I first found Corben as well!

Dear H.M.,

I've been reading H.M. since Volume 1, Number 1. Now, 27 years later, I must comment on the most profound, disturbing and possibly prophetic feature I have read yet, "Endocosmic" by Alex Eliet, in I believe the September 2003 issue. "Endocosmic" is an exquisitely written and illustrated analogy how humankind may destroy earth on - living on - rather than consume it to migrate to outer space to consume yet another planet, and another and another... Ad infinity. In other words, Eliet presents the thought provoking philosophical notion that self intelligence, causing environmental destruction of host planets, is part and parcel of life's evolutionary process. It should be noted, though, that it is the thinkers and doers who escape to perpetuate the species leaving the indolgers behind to perish. Oh, jeez, not again! Thanks for publishing that great and provocative tale.

Stan

Dear Stan,

Glad to get a note from you, and I'm thrilled you liked "Endocosmic"! I love all the short stories I pick for each issue, but some of them really do rise above the rest.

Dear H.M.,

It is great to see each new issue of H.M. I guess you could call me an "addicted" collector of H.M. material- movies, books, posters, cards, every issue of H.M. (in mint condition) as well as plastic products and the like. The special editions are welcomed supplements to the regular issues- keep up the fantastic work. Through H.M. I have been exposed to many artists like Chris, Frazetta, Boris and many others who's artistic work can be further seen and explored. All in all it has been a great journey over the many years and may it never end.

Jamie

Dear Jamie,

Thanks a billion for the note! You're in good company over here for sure. I love my job, and I love getting the chance to turn others on to the kind of stories and art that blew me away when I was a kid!

Dear H.M.,

I've been collecting H.M. since 1979. I did buy an entire box from a comic shop in Winnipeg for almost $200. It was full of most of the late 1970's and 1980's issues. That was nice. Anyhow, the only thing that is bugging me is that I really miss that whole "Sinpossible" section and the little taste of lowbrow art you guys used to have. Other than that you guys are cool.

Greg

Dear Greg,

I really do miss that section as well! My good friend Mark Martin used to edit and compile that section before he moved on to other things. We've talked about collecting them all in a big hardcover but keep adding it aside for other new projects that come along. I'll rethink the idea.

GALACTIC GEOGRAPHIC © 2004

Created by Rael Nidiaye

GALACTIC GEOGRAPHIC.COM

GALLERY

WHAT DAVE SAW

Work of art recalls film that sparked a generation and a space program.

Few motion pictures have inspired more speculation than Stanley Kubrick's ground breaking *2001-A Space Odyssey* produced by MGM in the year 1968. Painting with a stream of deftly placed photons, the famous neo-classical artist Jusk Legiac created "*What Dave Saw*" to illustrate something not shown to audiences viewing the movie.

In the film a lone astronaut, floating in space, confronts an unknown intelligence via a featureless black slab which is a gateway to the universe. At least that's the interpretation most often made by film historians. All we know is inferred from Dave, the astronaut's, awestruck gaze and his famous line; "My God, it's full of stars!"

"The beauty of art, and the reason I paint," says the artist of his work, "is to capture images of the mind. Imagination is a magical gift we all share. With it we see what cannot be seen."

Following this theme the painter has conjured many memorable images. But arguably the most famous of all his works is "*What Dave Saw*," reproduced on the opposite page.

The painting has become Legiac's most requested piece. But the artist refuses to part with the original. "Perhaps it is my most personal work," he explains. "When I look into Dave's eyes I see the expression of a child. When we face the unknown we are all like Dave, like children. Always I try to see the universe through child's eyes. It keeps me young and inspired to paint."

When asked if he is breaking an artist's rule by revealing what the film maker had chosen to keep secret, Legiac tells of a childhood ruined by a crippling disease. "I was a lonely kid with movies as best friends. I'd borrow them from our local data center. When I saw "2001" it sparked my imagination and made me want to paint what the man saw, not solve the film's mystery. After all, a picture is just a moment in time. Life is more like a movie. And it's through living that life's mysteries are revealed."

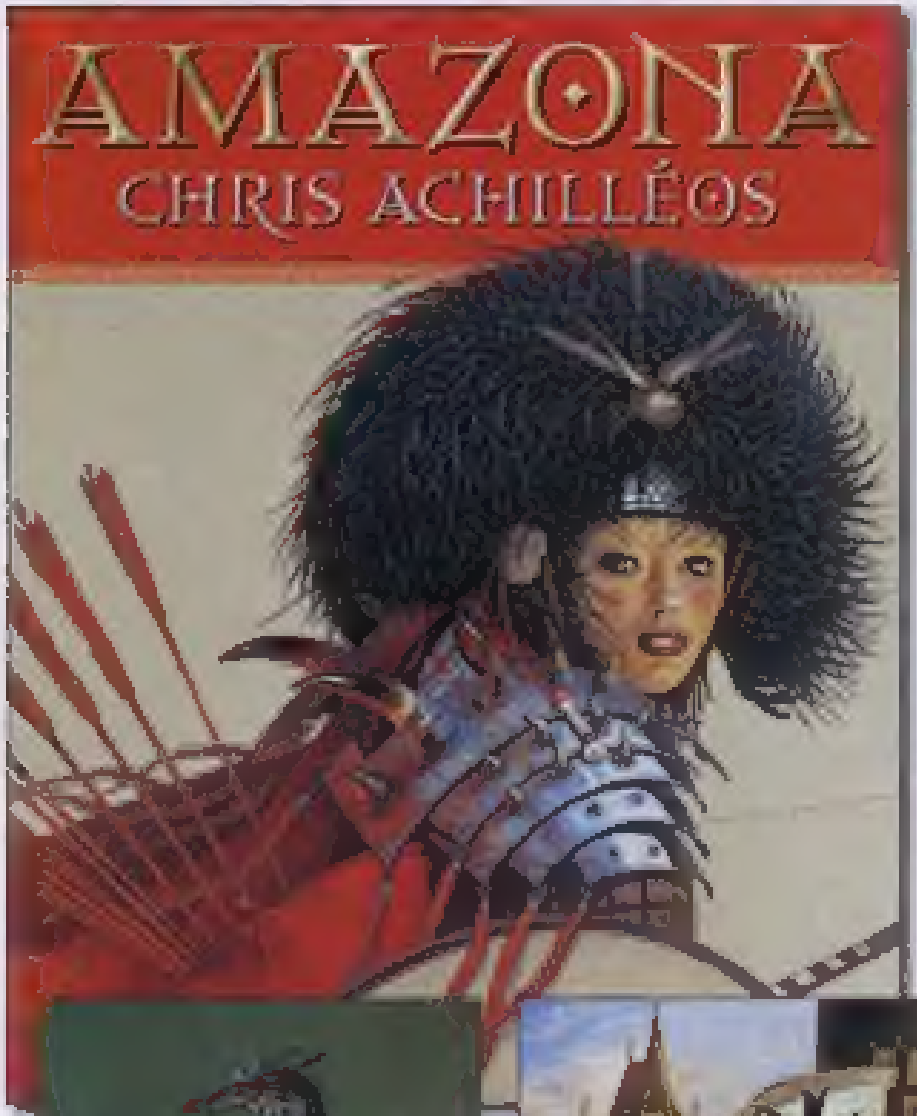
These days the painter lives in semi-retirement, using a light-pen to reveal his wonders. He scoffs at the notion that technology has bypassed the artist. "Nonsense," laughs Legiac. " It gives me better tools to use in my work!"

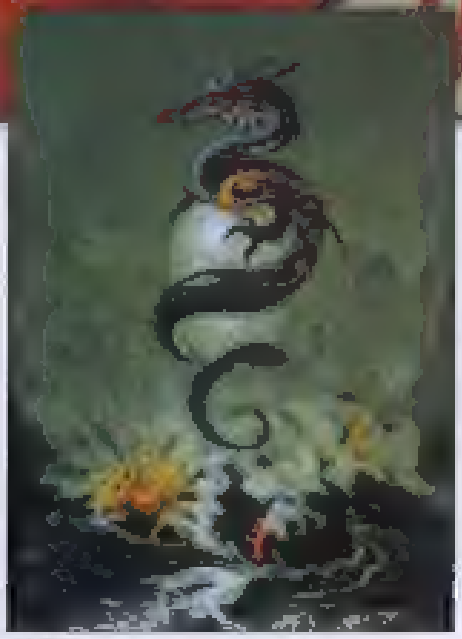
Outspoken and light-hearted, Legiac makes a very good point. Thinking young has been proven by science to extend longevity. Yet why this happens remains another of life's unsolved mysteries.

Perhaps it is a good for all of us to try to see our universe and ourselves as children. As Legiac might say, "In wonder we are made, in wonder we grow, and in wonder we first reached for the stars."

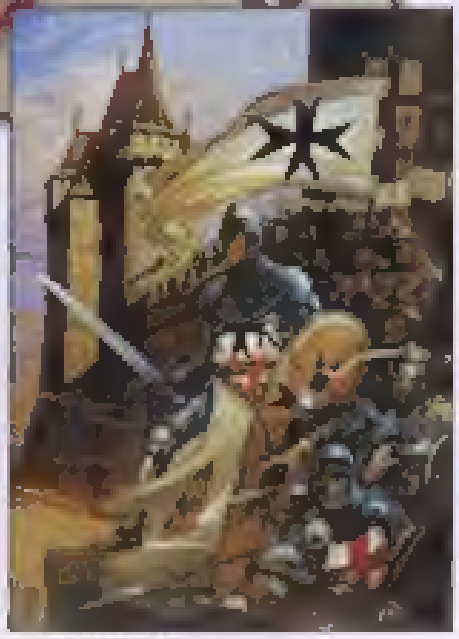
KARL KOFORD – GALACTIC GEOGRAPHIC SOCIETY

GALLERY

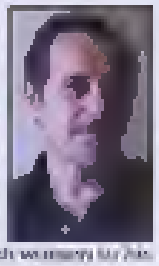




CONAN



KNIGHTS TEMPLAR



Chris Achilleos has created some of the best-loved fantasy and glamour art of the past thirty years. His work ranges from Drama, the famous *Heavy Metal* heroine, through classic Cheesecakers and Amazonian women to his more recent fetish paintings, all the time experimenting with new techniques and different materials.

Achilleos was born in Cyprus and later moved to London where, after leaving art college in 1965, he embarked on a career as a commercial artist. His work to date has included numerous book covers, such as Conan, Doctor Who and *Star Trek* video covers, CD covers, film design work, erotic pin-ups, movie posters and much more.

Chris has had three previous internationally bestselling collections of his art published (Beauty and the Beast, Sirens and Shadows and His Ink, Titan Books is publishing Chris's eagerly awaited new book — Amazona. In Amazona you'll find a stunning selection of his previously unpublished artwork from the past fifteen years.

Amazona presents the erotic pin-ups that made him famous, paintings inspired by Greek mythology, Tolkien and Robert E. Howard, and Chris's commissions for role-playing and computer games.

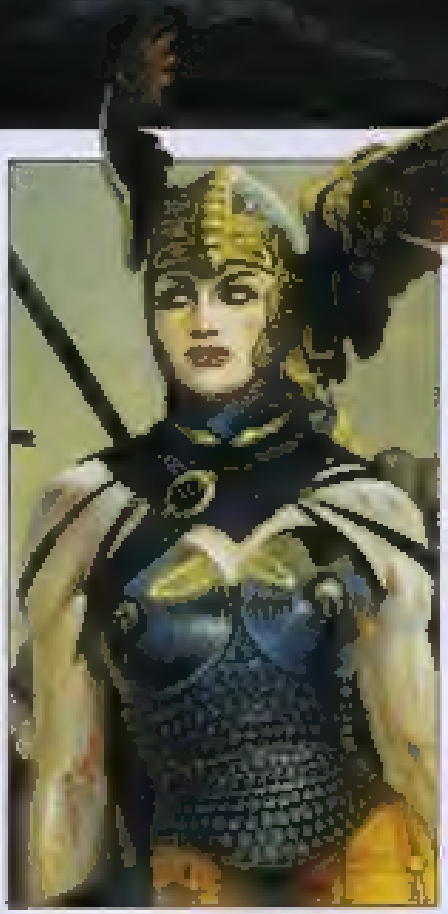
"I am constantly on the move, creatively," says Chris. "I have learned to use all kinds of mediums and materials in my work, from air-brushing with inks and acrylics to watercolour and gouache to oils. I have even painted with fabric dyes. I have painted on commercial art boards of all sorts, I have painted on hardboard (masonite), on hand-made papers of assorted colours and textures, and on all kinds of stretched canvases and frames.

"The reasons for this are obvious. My pictures vary so much in subject matter, just as much as in techniques and materials. So from slick graphic works to figurative dragons and

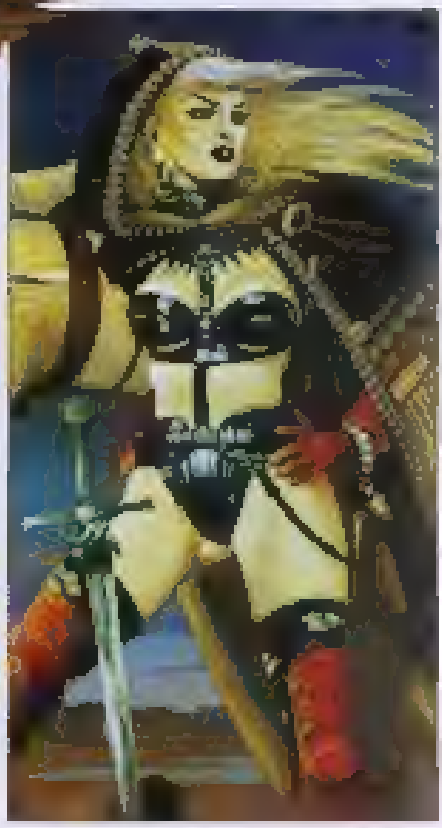
BIKER'S VALKYRIE

landscapes. Painting technique and skill is important — with some images demanding very tight detail on a smooth base, some looser, others heavier with a more textured base — but technique alone is not enough to create good work. Most importantly the picture has to be pleasing to the eye, it has to look great. If it also makes one think, then all the better. The other reason is that I would simply be bored to tears painting the same way all the time, year after year. To me, being a painter is all about learning. I like to think that I've learned a little more every time I finish a picture. There's so much to learn, I could live ten lifetimes and not learn it all."

Chris's approach to his work is summed up by a motto which is written on his drawing board: "Always striving for that unobtainable perfection, that's what it's all about."



MECHANIUM (Detail)



TAARNA (Detail)

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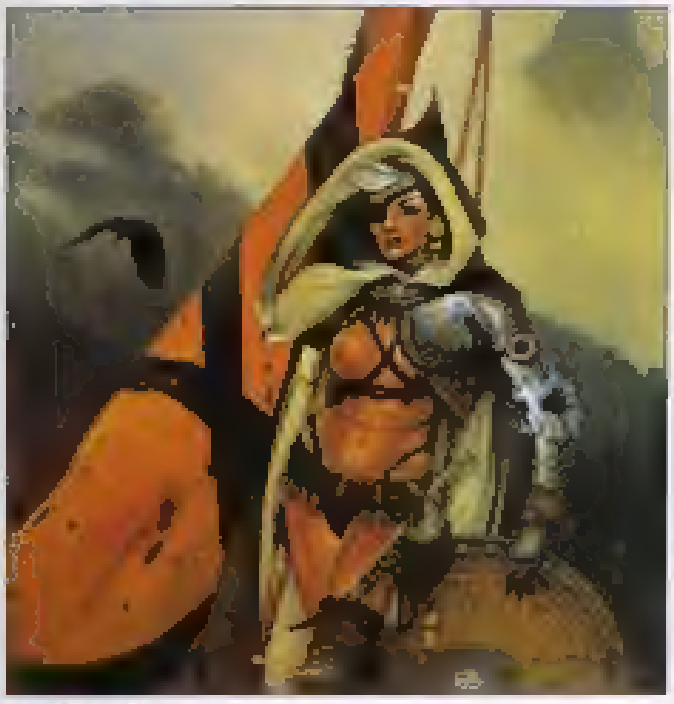
KATANA

PRINCESS'S FAVOURITE

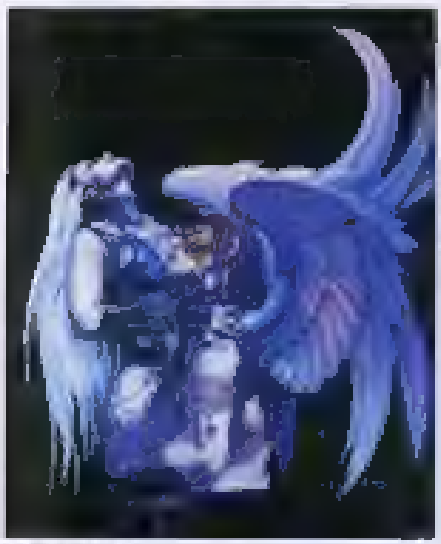
THE DARK ANGEL



MERCENARY 2

CHAIN OF FOOLS

BUNNY GIRL



LION IN LOVE

CATS

PAWS & CLAWS

Suydam Interview
By [illegible] Ringgenberg

Many people who work in the [illegible] music, film, television, illustration, [illegible] An equally well-known artist, Suydam has been working in [illegible] projects have included writing and drawing a sequel to [illegible] Zone [illegible]

HM [illegible]

SUYDAM Well, with regard to [illegible] as one might think [illegible] working on some projects in the [illegible] did a Conan graphic novel for [illegible]

HM [illegible] *Forbidden Zone*. For people who haven't heard of the [illegible] Zone was and what happened to it.

SUYDAM [illegible] him and I kind of put the whole thing together for them based on [illegible] movies and developing their own TV shows, and they were also into publishing as well. And the first [illegible] fact, it's just that because it was [illegible]

[illegible] pulled out from under them and [illegible] the way with those. We had a lot of [illegible] period. But people were pretty happy with the product. It did [illegible]

HM [illegible]

SUYDAM [illegible]

[illegible] we have scheduled two full graphic [illegible]

HM What material are you doing [illegible]

SUYDAM [illegible] that I started a long time ago. And [illegible]

HM What [illegible]

SUYDAM [illegible]

ity of small individuals to achieve great things. That's what it's about.

HM: Okay. I see. And is "Touch" on a particular genre?

SUYDAM: It's in the genre of the "Chelly and Flytrap" work [illegible]

HM: So, kind of wild, free-hand [illegible]

SUYDAM: Yeah, pretty wild. [illegible]

SUYDAM: As much as the later stuff. Maybe not as much as some of the earlier stuff but yes, it's loosy.

HM: And with "Madwogs" is that going to be a direct continuation of [illegible]

SUYDAM: Yes, it's going to be a [illegible] wogs" was written as one large book, what we're doing is, we're printing the whole book. It's going to be serialized, so we're doing the whole book. It is one long story, so we're going to print the story in its entirety.

HM:GERMEN: Is that going to be serialized in *Heavy Metal*?

SUYDAM: I said it's going to be serialized, yeah. None of what will appear in *Heavy Metal* has ever been in *Heavy Metal* before.

HM: When did you do this work?

SUYDAM: I started on it, I guess, back in 80's and I've been working on it all the way through.

HM: Were you intending to take it back to *Heavy Metal* or was this [illegible]

SUYDAM: Just a happy coincidence.

HM: The earlier "Madwogs" work was done in what looked like a watercolor technique.

SUYDAM: Right, that's correct. So it's the exact same style. The artwork is probably a little bit better because hopefully I got better over the years.

HM: Will the "Touch" work be done in that same kind of color [illegible]

SUYDAM: A similar style yes.

HM: [illegible] don't you tell me what else you've been doing besides "Madwogs" and the "Touch" strip?

SUYDAM: Well, let's see, we have a lot of things. We've got a lot of movie interest in some properties I have. I've always written all my own stuff, and so I'm getting a lot of interest in my writing especially from publishing and the movie industry. Doing comic book writing, doing a lot of that. I need to do a lot of sourcebook work for games, some songwriting and radio work, singing and guitar play [illegible]

HM: Would you say you've done you did design work and things [illegible]

SUYDAM: Yeah. I've done more music than artwork. Lately, I've [illegible] projects and TV projects and we got as far as we got before the funding ran out, so I did a lot of work on them, and unfortunately a lot of these things have not gotten [illegible]

HM: What are some of the special projects that you have lined up for image and Dark Horse and some of the other publishers?

SUYDAM: We have a *Chelly and Flytrap* comic that's going to be coming out from Image and we're [illegible] the Collected *Chelly and Flytrap* at the end of the run of that story [illegible] *The Art of the Barbarian*" coming out in October/November. That features my work on Conan, Tarzan and Death Dealer among [illegible] more poster books and portfolio series will be coming out from Eva ink and Image. We also have an art book coming out from Wedgwood Publishing entitled "*The Fantastic Fatasty Art of Arthur Suydam*." I also painted four trading cards for Mark Irwin at Upper Deck for the Marvel Knights game that comes out in February. Nice painted pieces of Zandar [illegible]

HM: [illegible] Maybe a [illegible]

HM: [illegible]

SUYDAM: [illegible] will. If it's not to stress you out, [illegible] from Xanos or [illegible]

HM: Will the book include any of your studies or roughs for some of [illegible]

SUYDAM: Yes. It'll not include some [illegible]

HM: With the Chelly and Flytrap stuff you're doing for Image, is that going to start with reprinting the original stories or with new [illegible]

SUYDAM: It's going to be both.

HM: So each comic is going to be a combination of new work and reprints?

SUYDAM: Yeah, it'll have a combination of stuff in it. Also, we're doing a hardcover art book, the Art of Barbarian book. It's going to have a lot of unpublished stuff and it's going to feature some of the... people will get to see for the first time what some of the Death Dealer art looked like without the computer coloring because it [illegible] ally appeared in the book.

HM: Will the barbarian book include any of your Tarzan paint[illegible]

SUYDAM: I don't know if we'll have any of the paintings, but we'll [illegible]

HM: [illegible]

SUYDAM: Yes. [Laughs]

HM: Do you feel like you had any special feel for the character? Was [illegible]

SUYDAM: Yeah, yeah. Just because I've always been very [illegible] much a student of anatomy, as I wouldn't say growing up, but once I got into my twenties there yeah I were much had an interest in [illegible]

HM: Are you a fan of any of the earlier Tarzan artists like Foster or [illegible]

SUYDAM: [illegible] like [illegible]

HM: It didn't seem like your approach was particularly influenced by anybody because of the [illegible]

SUYDAM: [illegible] mainly last seven years for each. I'll call it, study period and the particular study period I was really [illegible] artists. So I would say that they [illegible] then when I was working on these actual Tarzan pieces for Dark Horse.

HM: Before we close let me just get back to "Madwogs" again. Did [illegible] going back to the [illegible]

SUYDAM: [illegible]

HM: Were there characters about in your imagination even when you weren't actually drawing them?

SUYDAM: Yeah. Very much so. I mean, for me, an artistic development with regards to developing story and artwork, I started it when I was age four and I spent hours on it probably almost every single day since and what I do [illegible] what I did then. It's more I like to [illegible] really consider myself a cartoonist. I consider myself a creator.

THE ELUSIVE

ARTHUR SUYDAM

A gallery look at a mysterious mind

If tales of myths and magic and giants roaming the hills seem wonderfully possible and matter of course.

If a train whistle blowing raises an eyebrow and stirs desires to hop aboard like some modern Huck Finn to ride out the rails to fantastical adventure.

If you sense haunting mountain lullabies behind blue eyes, that force their own birth through bear scarred fingers, emerging full blown on the strings of an old wood top guitar.

If you can imagine all of these things and more becoming reality in the events of one man's mind.

Then perhaps you are familiar with the wry writing, mad wit and amazing artistry of one of the world's most gifted yet elusive talents... who is making his long awaited return to ***Heavy Metal*** *in this very issue with the continuation of his definitive character the* ***"Mudwog."***

In this, the first of 11 chapters, ***Heavy Metal*** *begins this feature of some of the finest watercolor art ever created from this ultimate storyteller. Not to be missed!*

But first, what of this mysterious fella on-high?

Sound may be drawn and paints like a Dutch master, writes like Dickens, composes like Dylan and sings with the earthy vocals of a Gene Vincent and Roy Orbison combined, while playing a guitar like Jeff Beck... demonstrating a depth, variety and raw talent that has commanded his initial notoriety in comics *entirely*

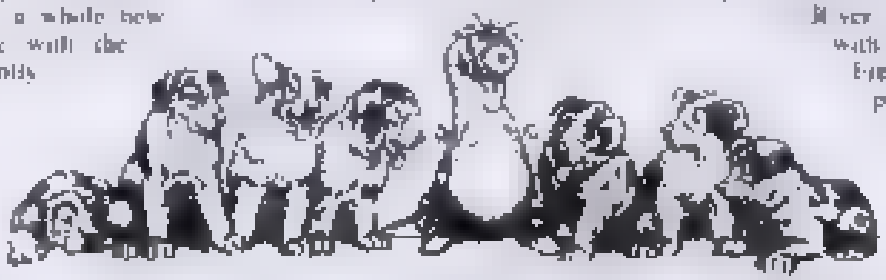
The name is Arthur Suydam.

Coupled with his singleness of focus, instinct for storytelling, and knowledge of science that is so abundant in his work, Suydam reminds one more of an alchemists... kin of Spielberg, Chaplin and DaVinci, more with that rare ability to *exhibit* the creative process and excel in a myriad of creative areas simultaneously.

In truth, some have speculated if this mysterious writer, artist and composer known as Arthur Suydam really exists at all. Like the Yeti or Bigfoot, people have claimed to see him... but how do we really know? Sure there are a few photos, but that could be some actor! And really, how is it even possible that one man could have so many talents? History would have us believe, as these show, that over the course of the past three decades that this ONE man named Arthur Suydam emerged on the scene and: Was really instrumental in the 1980's comic book Renaissance when the uniquely American pop genre fully

"Arthur Suydam. *Art of the Barbarous*" Image Comics/Eros Ink.

comic make a stand that he influenced generations to come. It is still not too late to jump on "Heavy Metal" magazine breaking barriers and creating tales which are socially relevant to this day. And then, like some Phoenix he reemerges following a decade of wallowing with a whole new take on the genre with the revolutionary Chaykin and Hyzaguirre influencing the whole mad science craze.



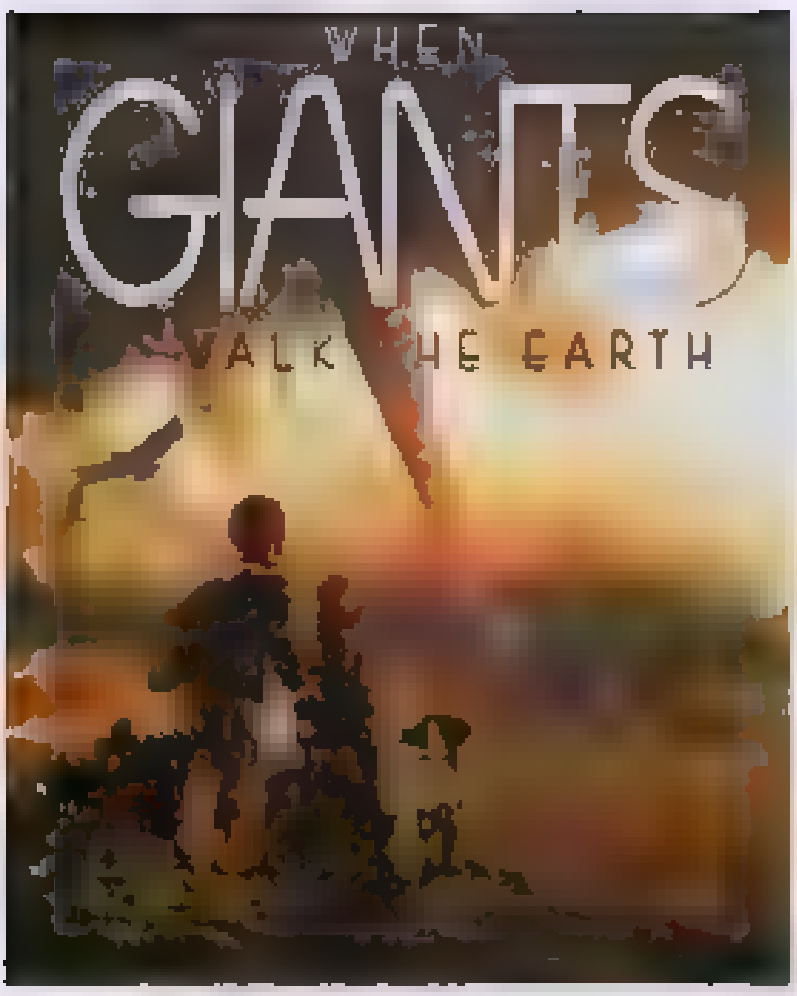
It's even more scandalous that simultaneously throughout the 80's and 90's a musician named Arthur Stuyvesant was also composing and performing many music on the New York scene, belting out tunes with the disembodied voice of, at various times, that Vincent Chin son combo or minor Motown hit original classical acoustic music—sometimes inspiringly on an instrument given to him by Bruce Springsteen—has even been said by some eyewitnesses, to have made people cry.

Those who claim to know the Stuyvesant clan, who are obviously going for cause for their outrage at such explosions him by saying that the eccentric traits of Dutch and Blackjack Indian heritage a 1009 self taught lie supposedly hides himself away from the world and his peers, hewing his crafts in the confines of one room, married to his art shunning the mainstream and preferring to "grow and create without distraction" on the less lucrative fringe.

As Aristotle said, they point out "No great genius is without an admixture of madness."

These same leg-pullers have gone on to supply a history for their own legendary Arthur (I say MY only because we must NOW march right Arm with the *Tales of Paul Bunyan* or *Babe the Blue ox*). They would have us believe that young Stuyvesant was an artistic and creative prodigy at the age of four. Ready for big surprise. Arthur was surrounded by ample role models. His great uncle James Augustus Stuyvesant was a renowned Hudson River painter who along with Thomas Cole and Frederick Church pioneered recognition for American art as it was internationally. His great uncle Edward Henry Stuyvesant is celebrated as one of America's finest architectural artists with drawings in the White House and The Museum of New York. Though self taught at *[illegible]* the work spawned the curiosity some regard the young inheritor if this

Two images from the Teen Encounters Poster Book. Image Comics/Ink Ink



Top and right: When Giants Walk the Earth.
Under film option with Dark Horse Productions.
Kent Nordum's homage to one of his influences, Norman Rockwell.

creative legacy can be indirectly linked to Norman Rockwell through a collection of lessons passed on to him from John Nordum who studied with Rockwell privately.

In his early years the mythical Nordum's life took many artistic paths. At age fourteen, he was already an award winning water artist and musician performing professionally in his native New Jersey. By age eighteen, Arthur was a tournament caliber tennis player with a thriving career artistically as a writer and illustrator for some of the world's most prestigious publishers of illustrated fiction in the 70's. Following Uncle Harry's tragic death, The Curtis Corporation approached John Nordum as editorial director for their American-Canadian line. This was followed by a stint with Tony Williams and the Platters, where he was discovered by film producer Bill Dear who hired him to

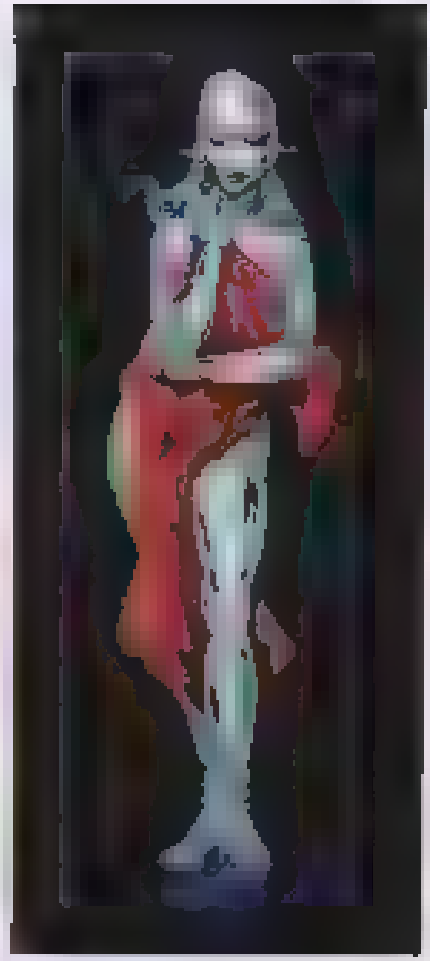
"Art of the Barbarian."
Image Comics/Joe Ink.

musically direct, complex and perfectly rough, for his long awaited soundtrack for Palmer and Oscar winning writer Thomas Berger's film, The Feud, which he released with Paul McCartney's Wings, Joe Cocker, Elton John, The Cars, the Beach Boys, Fleetwood Mac and Billy Joel and the Rolling Stone's horn section. The Uptown Horns to name only a few.

To the overriding passion of Saydam's life seems to be undoubtedly creating stories, characters and memorable moments in a wide range of fictions via either his words, his art or sublimely crafted fifty ten years of work to deliver these gifts, placed on the stoop of our hearts to see which are perceptive enough to discover them.

Saydam-isms which most assisted y include underground artists and discovering jazz and that someone like Arthur Saydam exists is reason enough to celebrate. Of course, artists come around once in a blue moon, and are usually only discovered AFTER their death. Someone who's work is encountered, will not soon be forgotten like the best pie ever made in the world's most even oven.

Graphic Novel sequel to "Wind in the Willows" Image Comics/Eve Ink 2005



Cheesecake
Art of Arthur Saydam,
Image Comics/Eve Ink 2005

exhibiting his work, called Saydam's watercolors "the finest comic book art ever created."

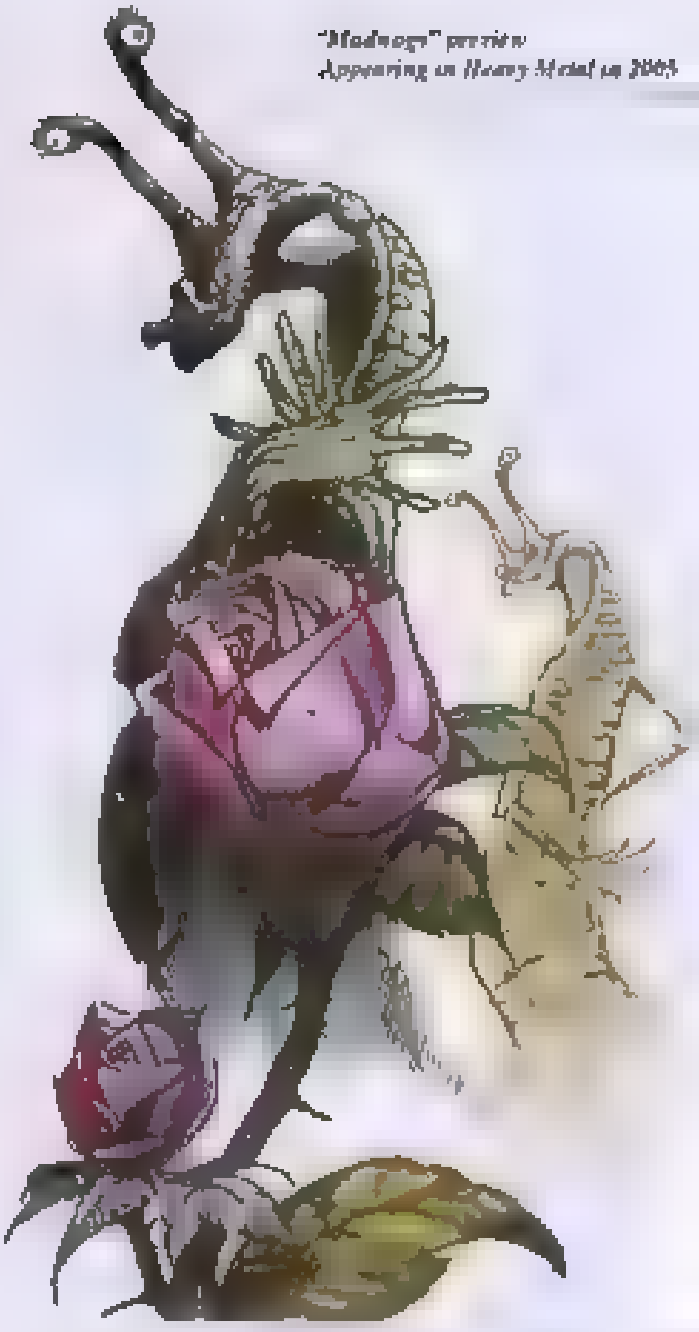
His body of writing includes "The Adventures of Cholly and Flytrap" "Demon Dreams" "Madwogs" and "Venom." The Art of Arthur Saydam He has contributed text and art to hundreds of comic publications, as well as writing the long awaited sequel to "Wind in the Willows." His current projects include witty books of surreal mystery tragic and universal themes in such works as "Fireflies" "Mouse in the House" and "When Giants Walked the Earth" currently project the options with Dark Horse Entertainment" and his newest project "Bedtime Stories for the Incarcerated" as well as a plethora of publications

due out in 2005 from Image Comics and Eva Ink Publishing.

Saydam in recent phone interviews states likely that same actual cites Mark Twain and the period's visionary authors of the nineteenth century as major influences on his work. His Mississippi was the Hudson, however, and paddle wheelers were superimposed with fishing boats returning with the days catch to working class families. But kids still believe there must be more than day and nothing dappled and make-believe that adventure was around the corner and that maybe, just maybe, giants lived in the hills.

"Death Dealer" Poster Book
Image Comics/Eva Ink 2005

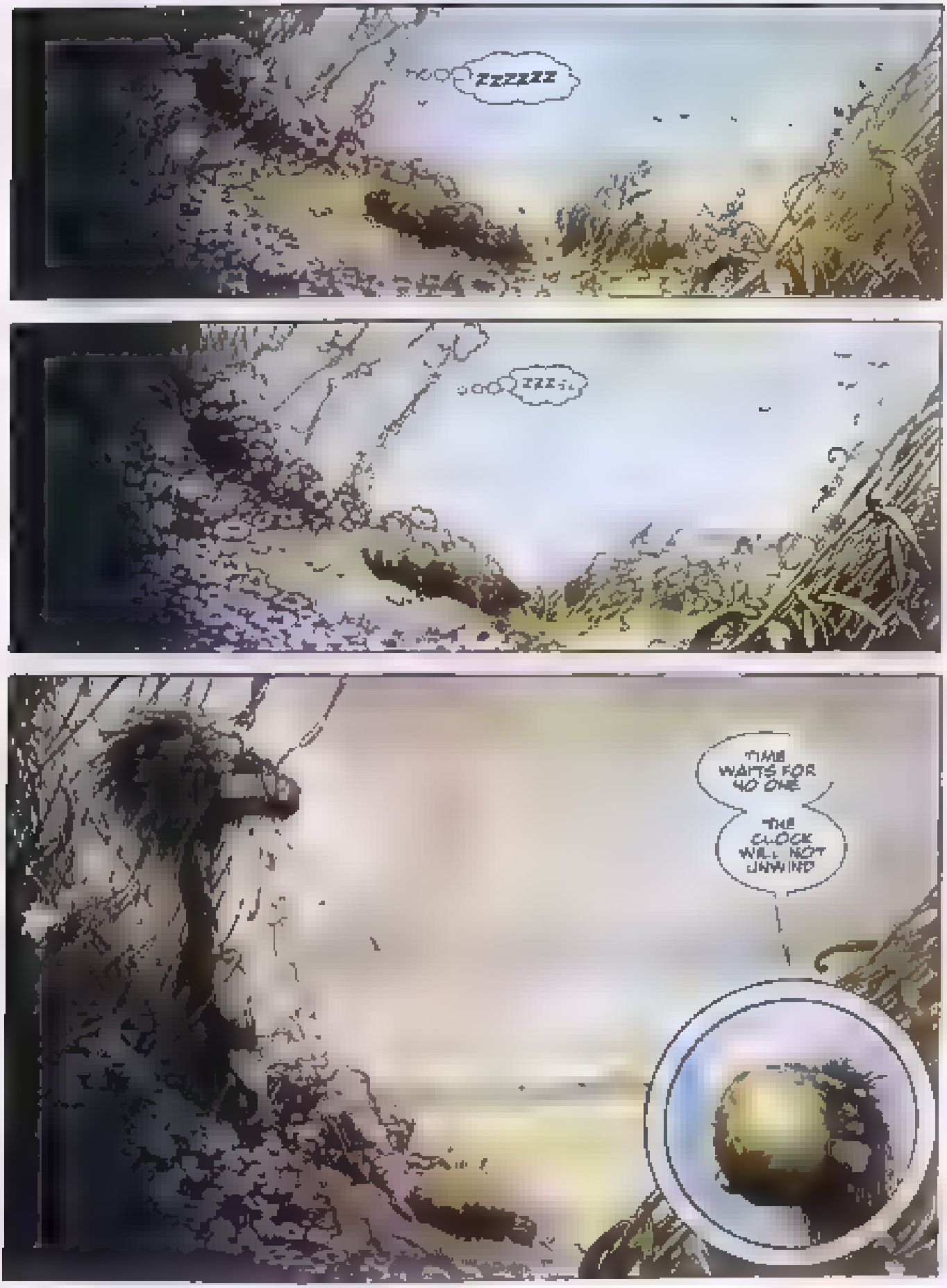
"Madness" preview
Appearing in Heavy Metal in 2005



In truth, this reporter believes that much like Lassie, we will no doubt some day discover that there was MORE than ONE Saydam. How else can you explain it?

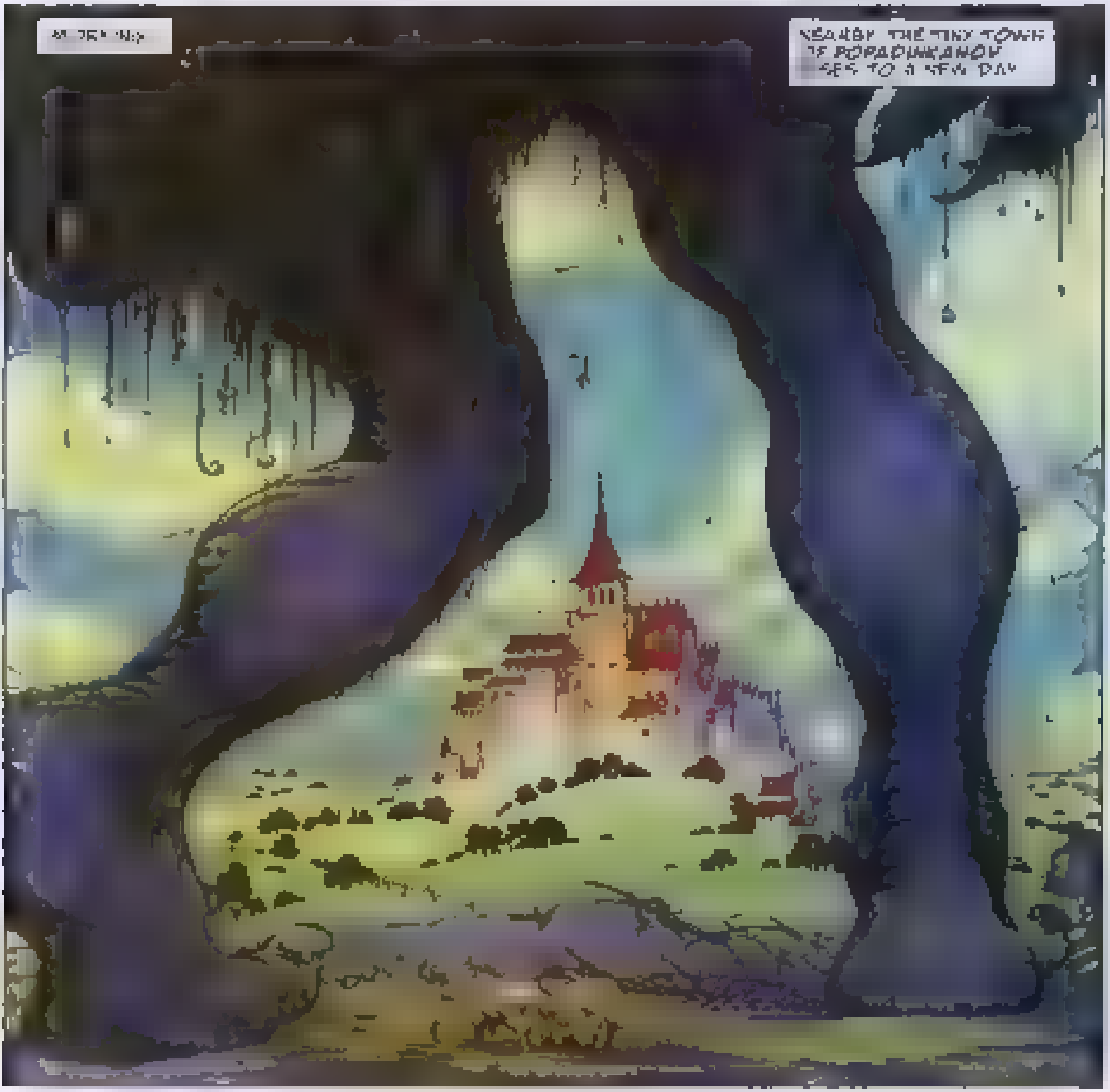
Yet, we would very much like to believe that there IS one singular and unique person named Arthur Saydam. If so, we must pound him on mannish, pin on the paperhat, but most ANSI RFDI I sure. 'Oh, one of the chances you encounter photographic proof of his existence please forward it post haste!' After all, ...somehow, it would be good just to know.)

(For more information on ordering Arthur Saydam's past and future projects from Image Comics/Eva Ink Publications, contact evaink@aol.com, as well as Joe Kock at www.fpayc.com for back issues.)


ZZZZZZ
ZZZzz
TIME WAITS FOR NO ONE
THE CLOCK WILL NOT UNWIND

MUDWOG

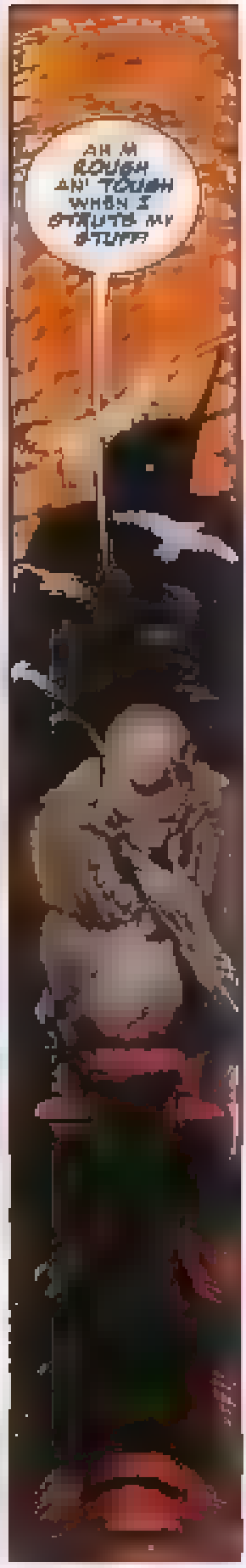
WRITER - ARTIST - CREATOR: ARTHUR SUYDAM



I'M A SCAB

I'M A TICK

I'M A LOWDOWN SON-OF-A-GUN WHO CUTS


AH'M ROUGH AN' TOUGH WHEN I STRUTS MY STUFF!

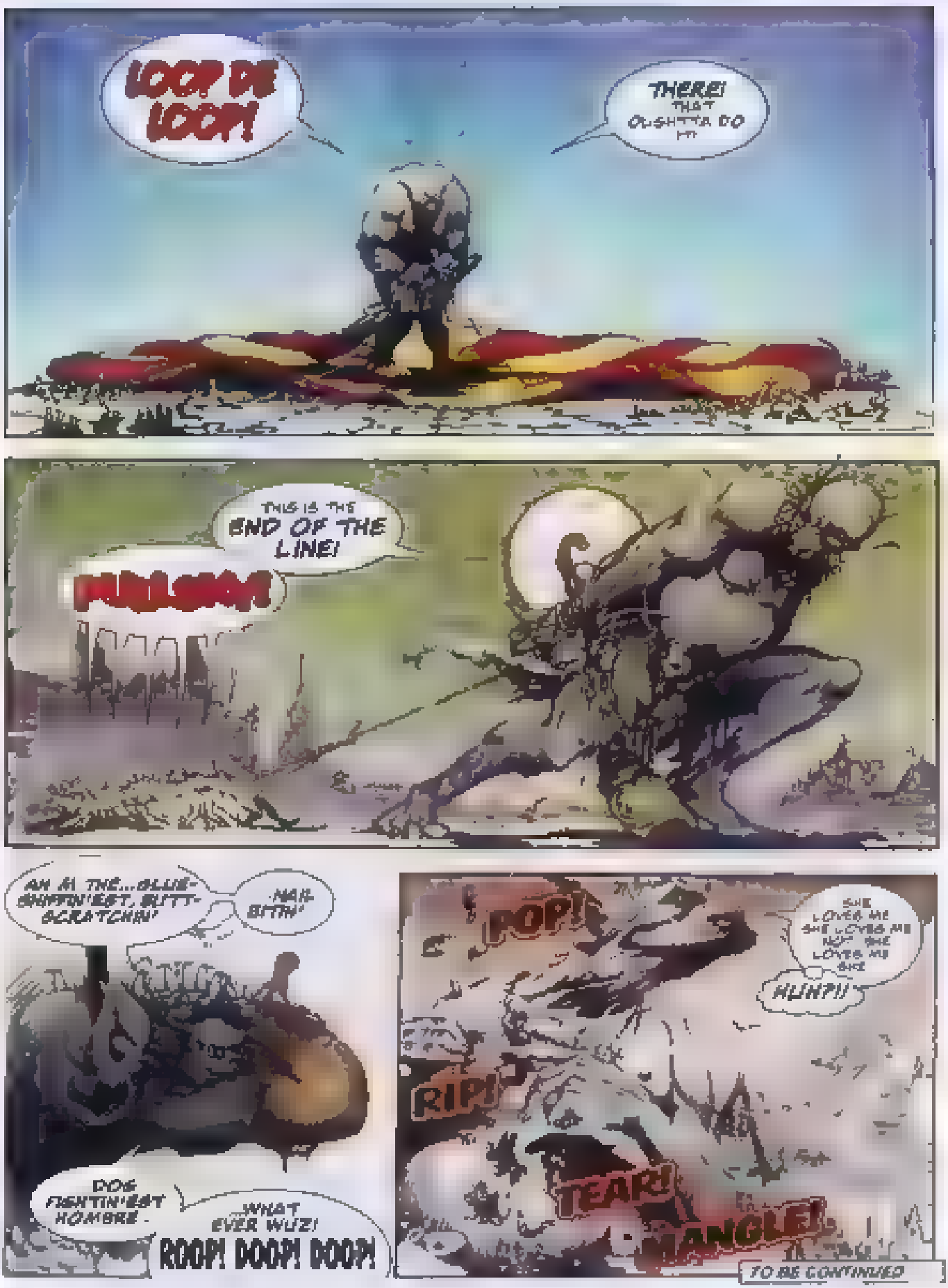
I'M A GIANT!!
I CAN SING... I CAN DANCE
WOOP! WOOP! WOOP!
STOMP! STOMP! STOMP! STOMP!
¡CHOMP!
CAROUSIN' 'N' CARAVIN' ON MAKES ME ¡MUNCH! POWERFUL HUNGRY!
MOOOANS!

I IS ANARCHY
NOT SO SLOW
PUT SUM PANTS ON YOU CRAZY OL' LOU
DON'T GIMME NO LIP 'CAUSE I DON'T TAKE NO SHIT!
BIKI
SPLASH!

PEOPLES DO A DOUBLETAKE WHEN THEY SEE ME COMIN'
SPLIT!
LOOKIT ME TWICE AS: I'M GONNA POP YO' HEAD LIKE A PIMPLE!
I'M THE PIT IN YOUR FRUIT!
THE BOIL ON YOUR BACK
THE MOLD ON YOUR CHEESE...
I'M THE BUG IN YOUR SOUP!
UHK UCP
WHET

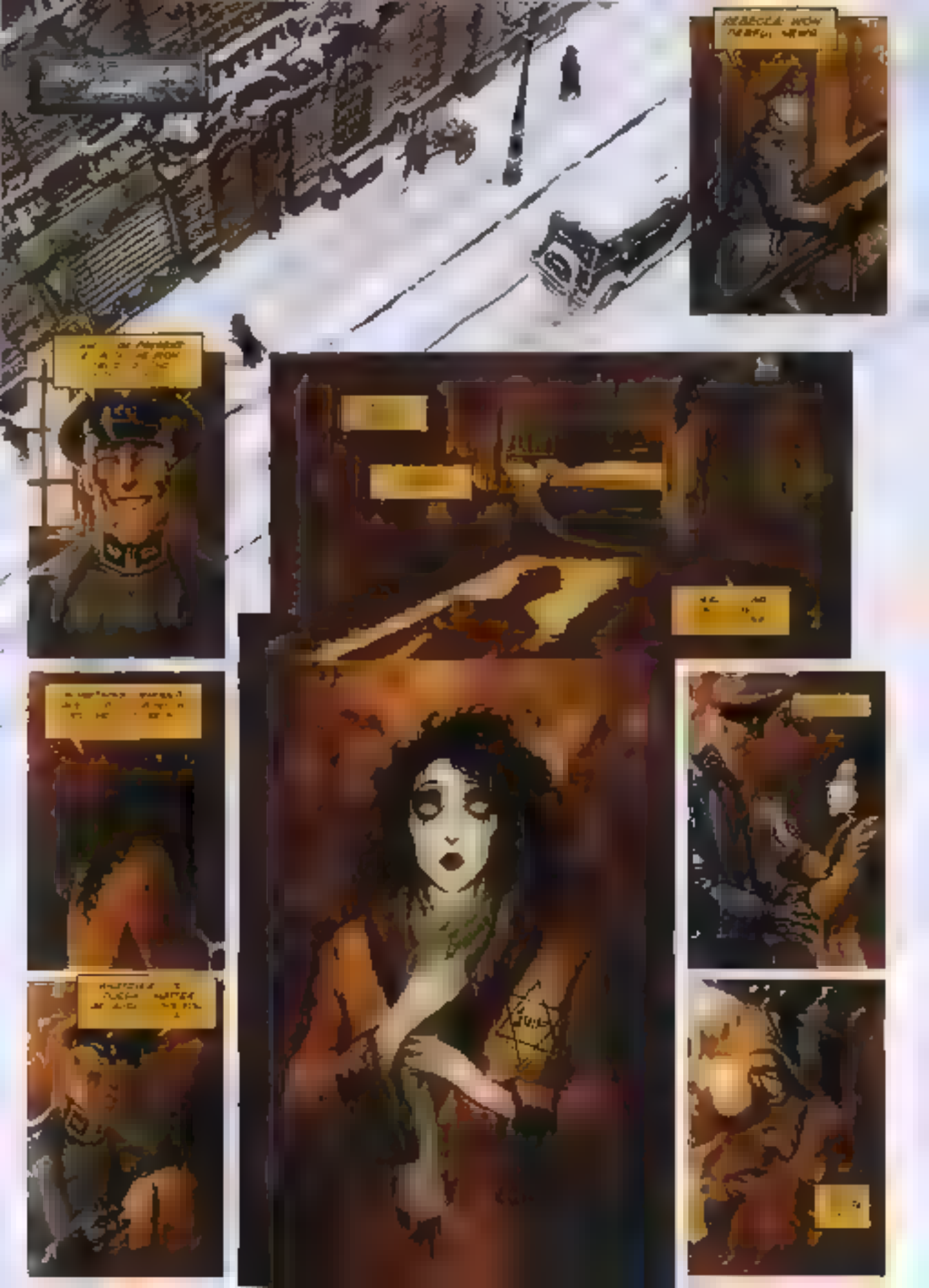
OH NO!... A SACRIFICE
NO! DON'T! OH! UH.. UH.. UH..
WHAM WHAM WHAM WHAM
BOOP! BOOP! BOOP!
LITE ME!
YAAAHHHH!
ZIT!
ICK!

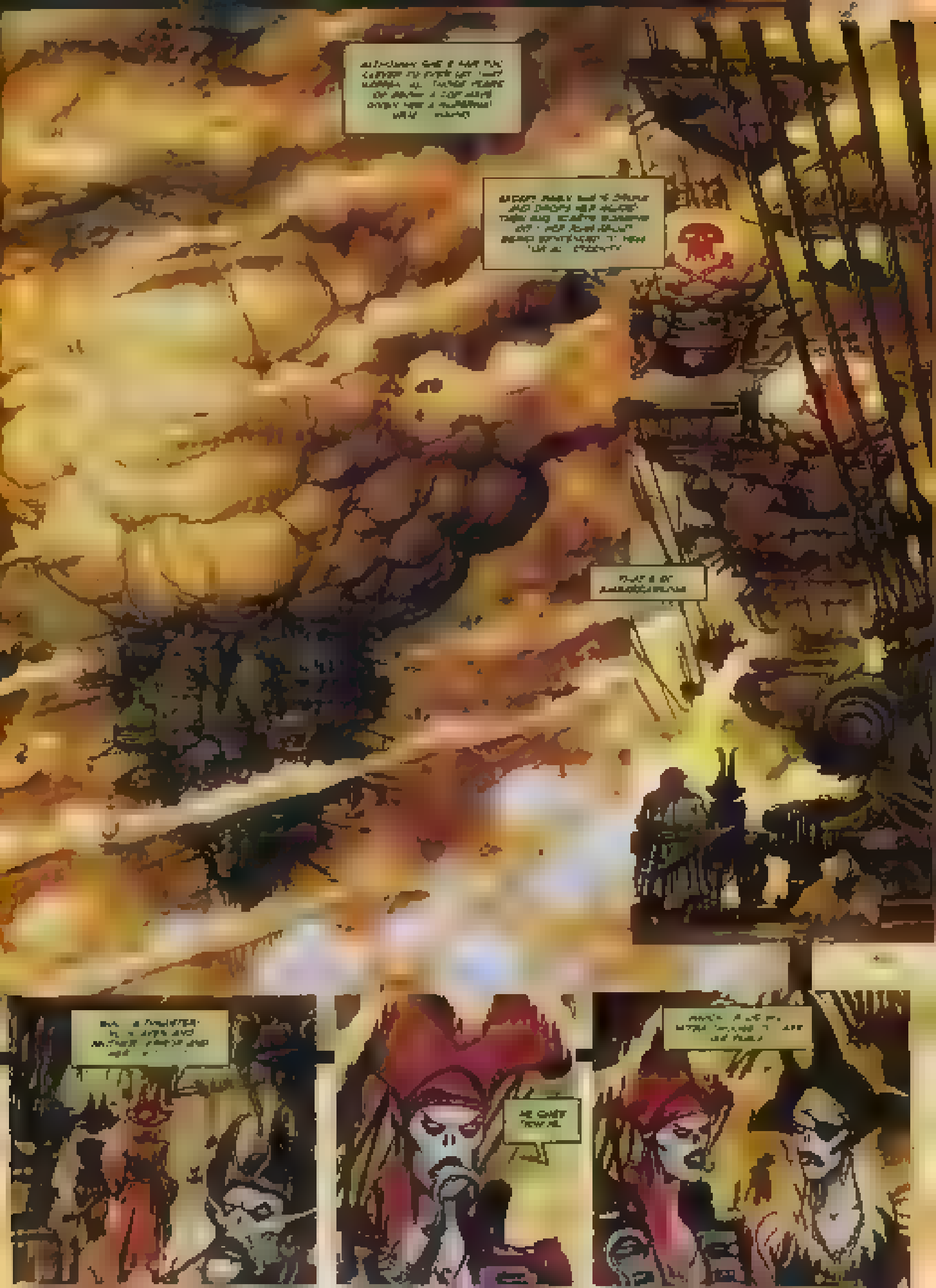
POO!
ME MAMMY WAS A BUZZ SAW 'N ME PAPPY WAS A BEAR TRAP!
PIF POY POPAVICH*
FIELD GOAL!
MOO!
PUNT!
EEYAHHHHHK!!!!!
WOP WOP WOP!
THIS IS LIVIN'!

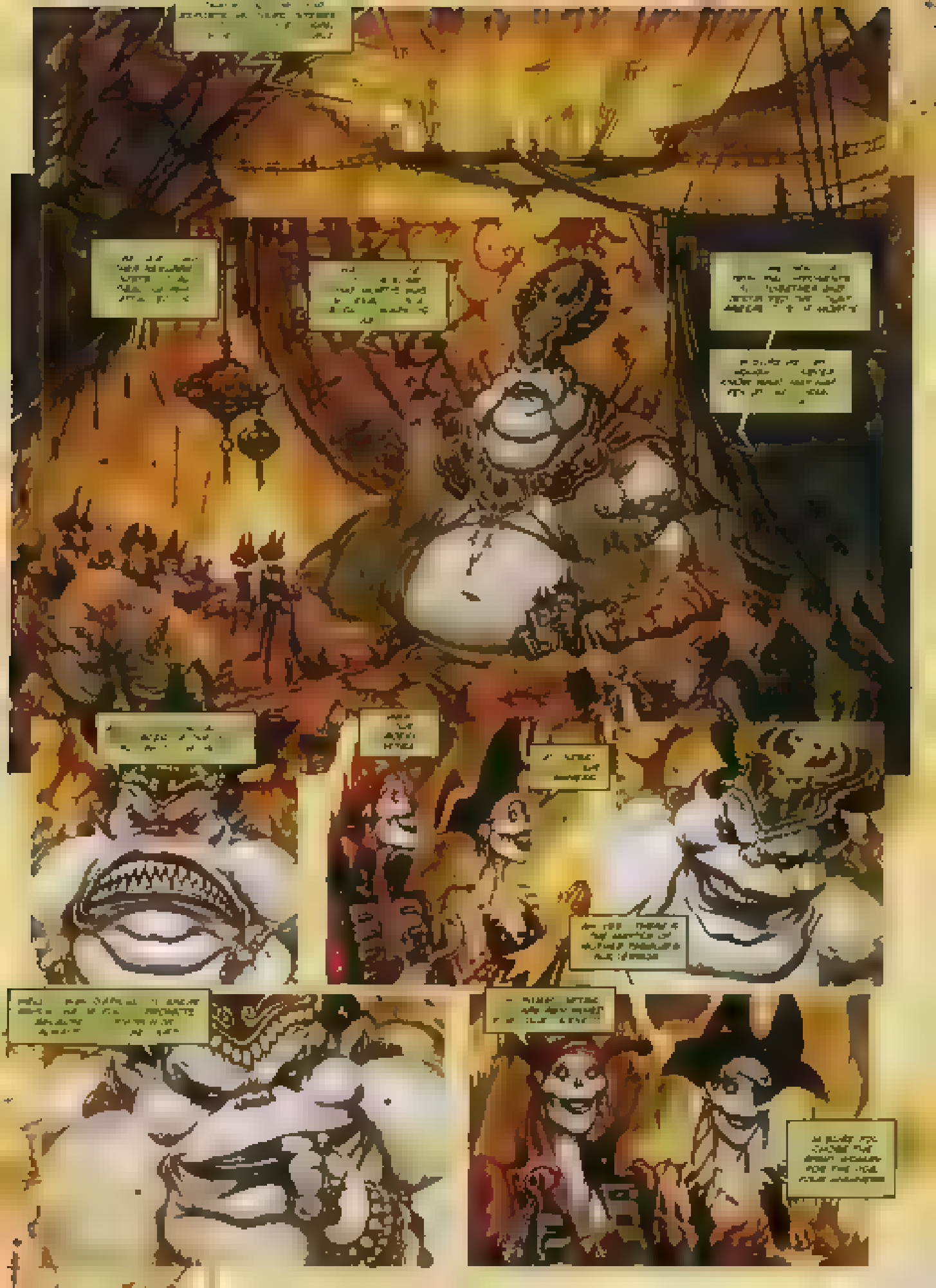

LOOP DE LOOP!
THERE! THAT OUGHTTA DO IT!
THIS IS THE END OF THE LINE!
KABLOOM
AH AH THE...OLLIE-GUMPIN'EST, BUTT-SCRATCHIN'!
HAH-BITIN'
DOG FIGHTIN'EST HOMBRE.
WHAT EVER WUZ!
ROOP! ROOP! ROOP!
POP!
SHE LOVES ME SHE LOVES ME NOT SHE LOVES ME SHE
HUHP!!
RIP!
TEAR!
MANGLE!
TO BE CONTINUED

warmire

AAAGGH!



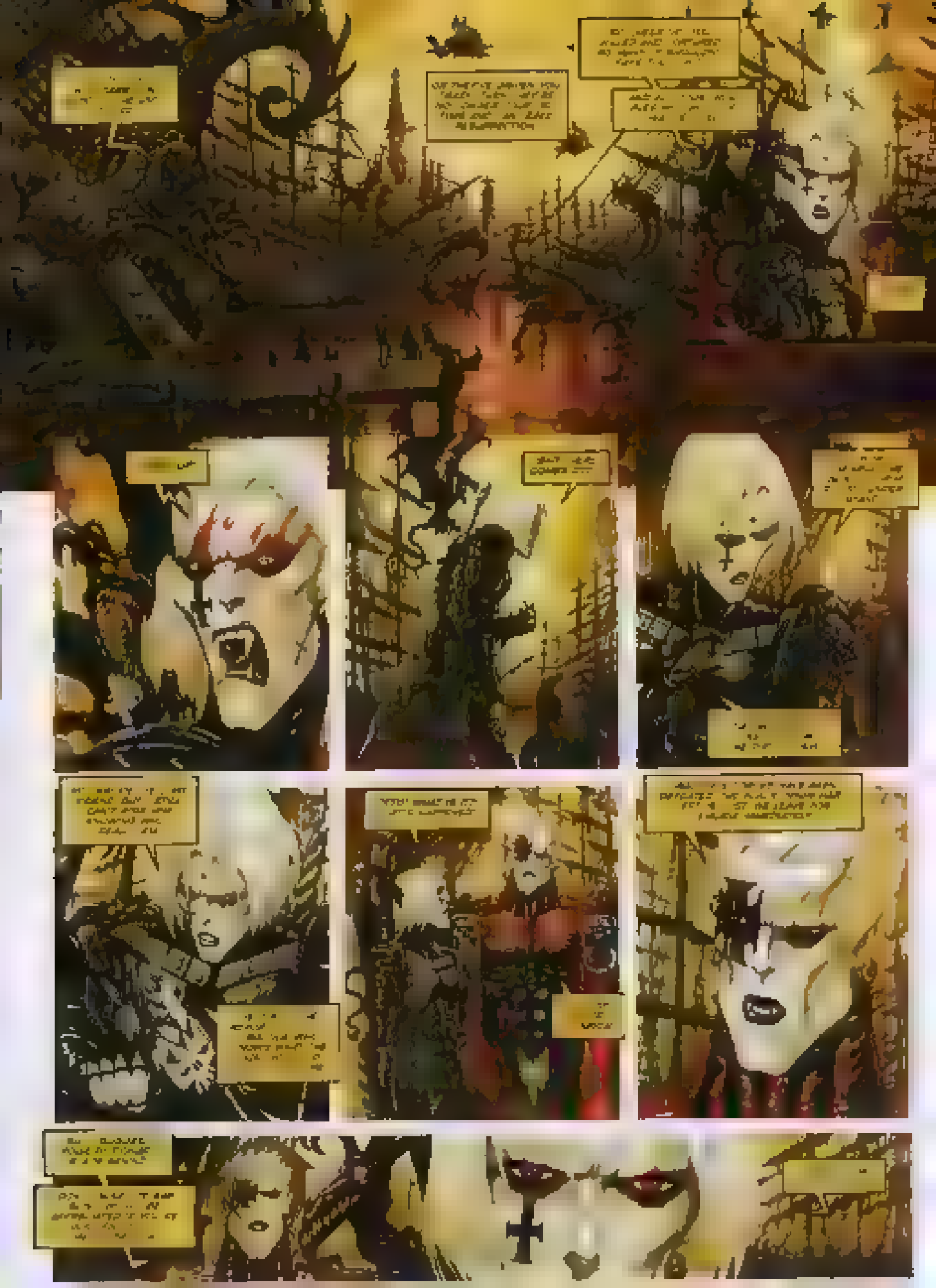




LADY VENGE

REQUIEM.
REQUIEM.
YOU ROTTEN SWINE
NAH!
MURDERER.
FILTH!
YOU SHOULD BE ALIVE
MANIAC!

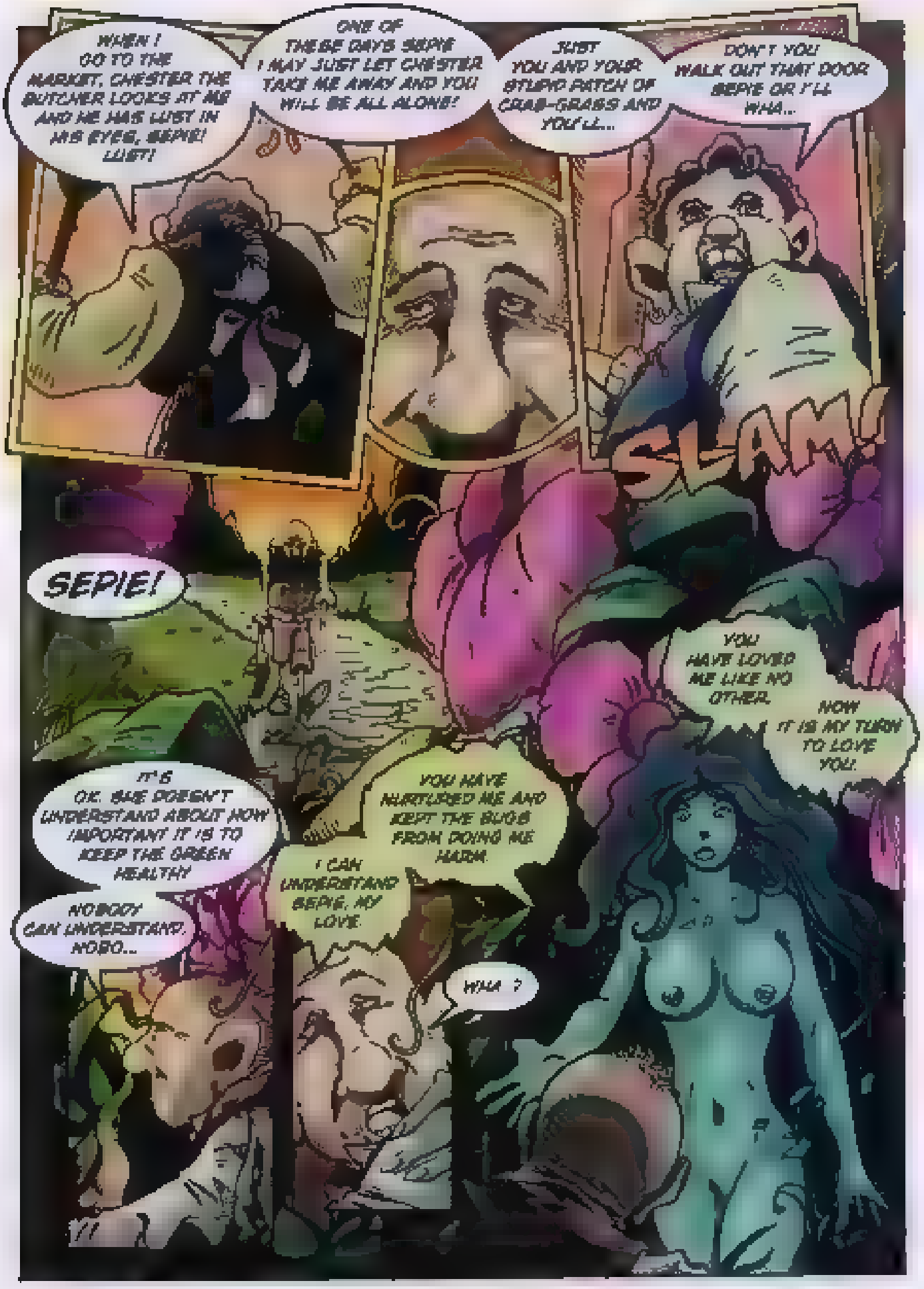
NNNOOOOOOOOOOOOO!



WRONK!

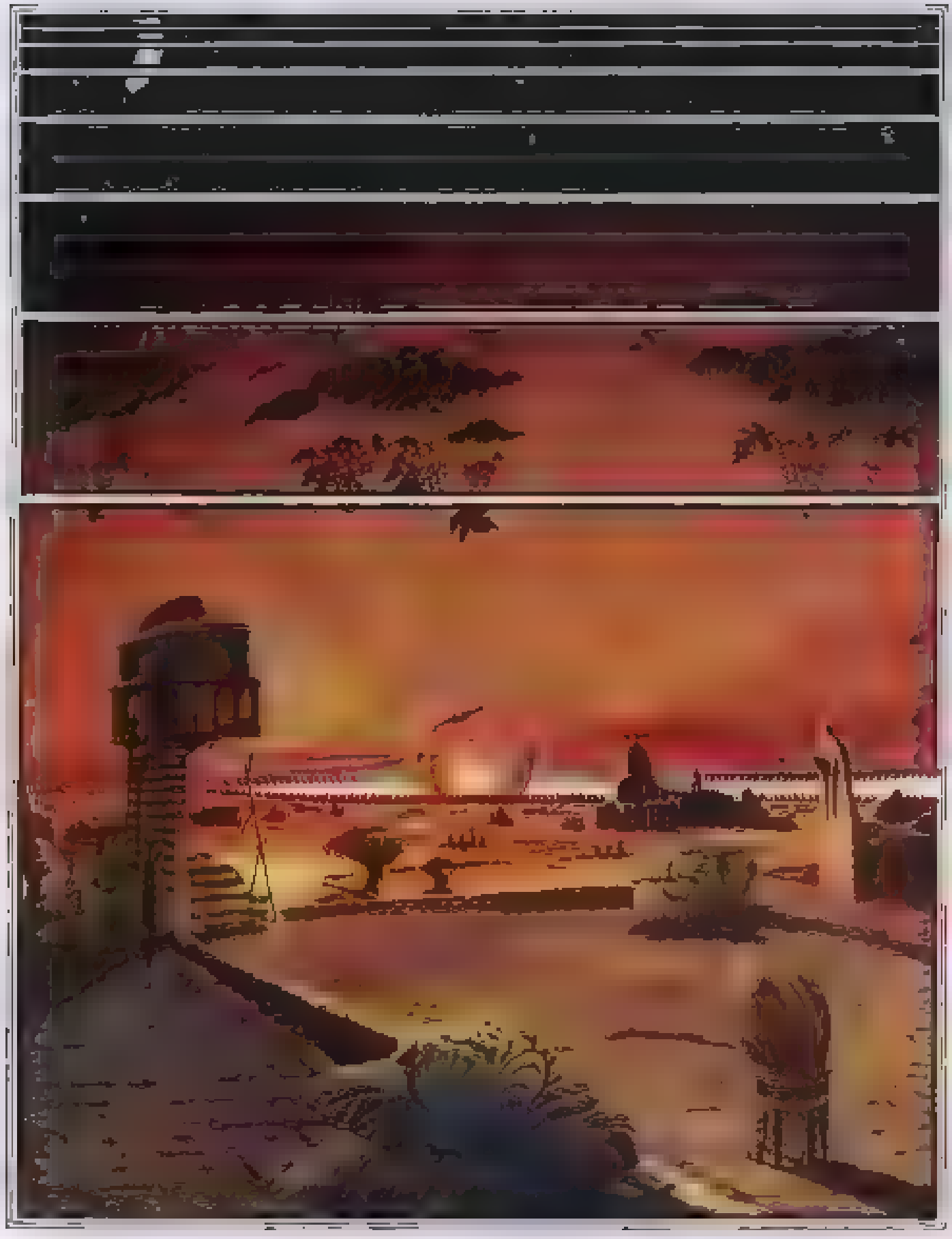
Sepie's Garden
BY KURYATO
SEPIE!
SEPIE!
DINNER'S ALMOST READY! YOU BETTER GET IN HERE AND WASH THEM GARDEN BUGS OFF YOUR HANDS!
SEPIE ARE YOU HEARING ME!?
SEPIE!
THERE, THERE MY LOVELIES. A LITTLE MEDICINE FOR YOU SO THOSE DAMN BUGS DON'T DO YOU ANY HARM.
AHHH, YOU LIKE THIS I CAN TELL

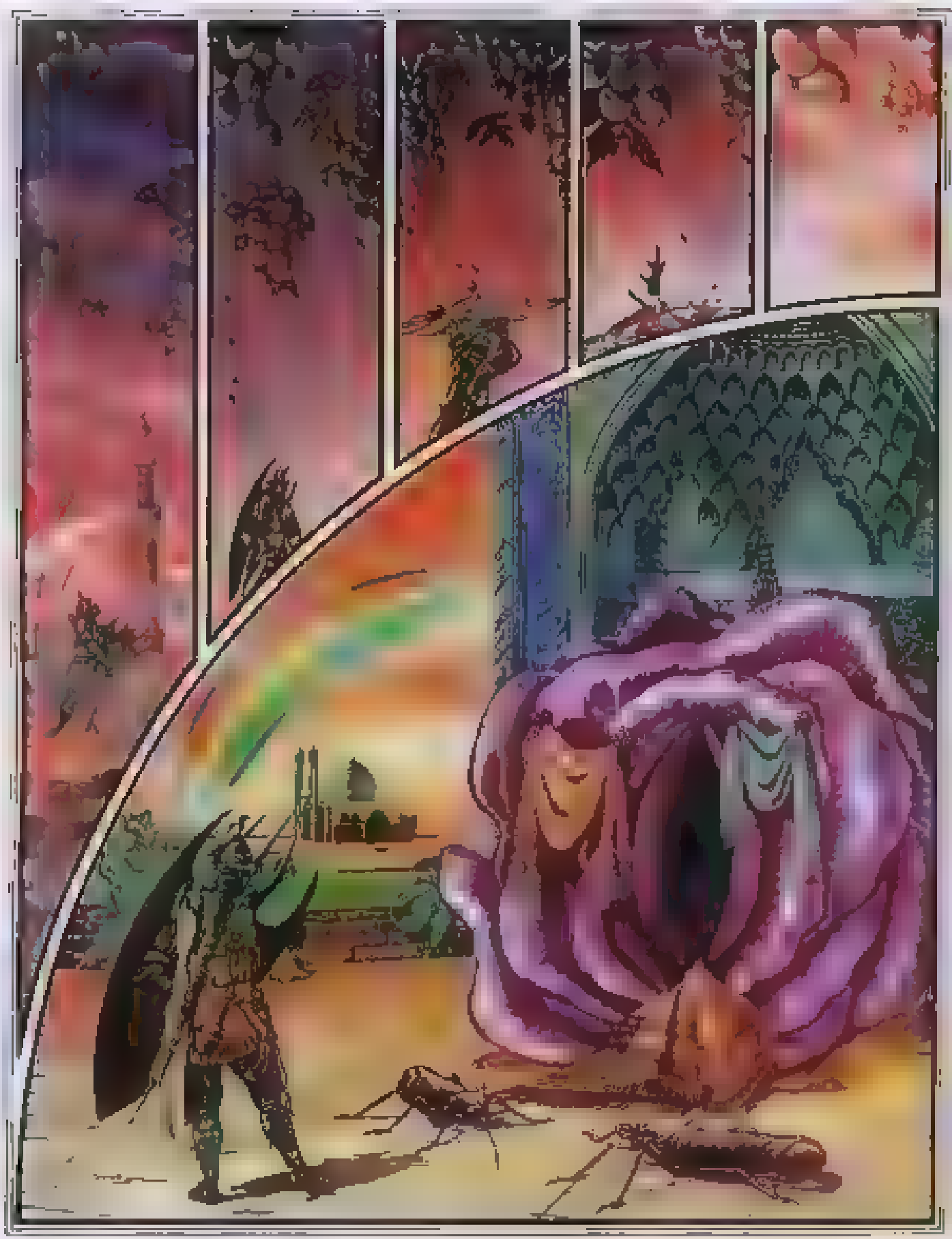
SEPIE!
OH... I...I HAVE TO GO NOW.
I'LL BE BACK MY LOVELIES.
SEPIE!
ALL DAY! ALL DAY YOU SPEND IN THAT FROGGIN GARDEN!
THE PIGS HAVEN'T EVEN BEEN FED YET SEPIE!
WHAT IS SO GODDAMN IMPORTANT ABOUT THAT BUG-INFESTED WEED PATCH?
CAN YOU ANSWER ME THAT SEPIE?
IS THERE ANYBODY HOME IN THAT HEAD OF YOURS?
HRRUM
HELLO!?

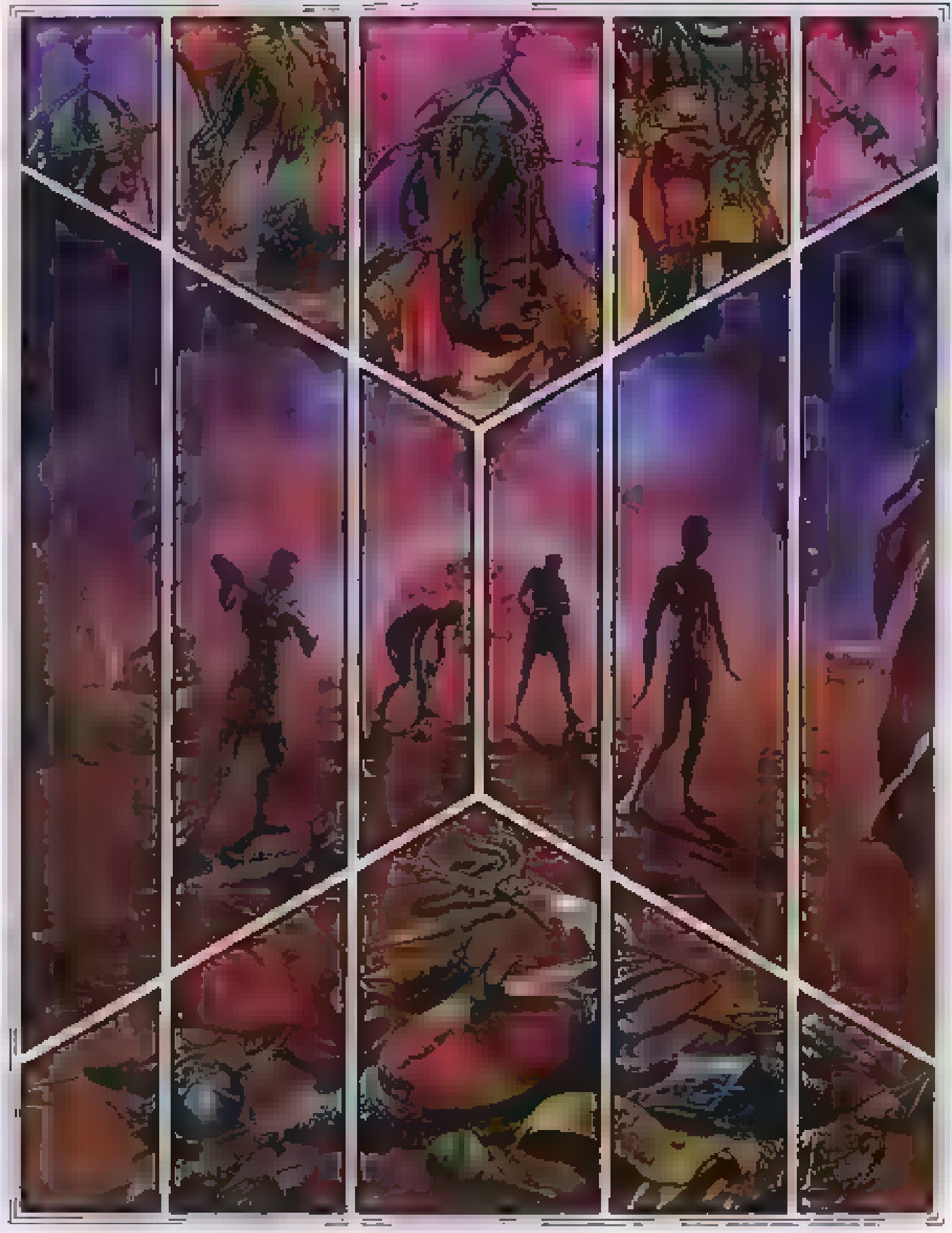

WHEN I GO TO THE MARKET, CHESTER THE BUTCHER LOOKS AT ME AND HE HAS LUST IN HIS EYES, SEPIE! LUST!
ONE OF THESE DAYS SEPIE I MAY JUST LET CHESTER TAKE ME AWAY AND YOU WILL BE ALL ALONE!
JUST YOU AND YOUR STUPID PATCH OF CRAB-GRASS AND YOU'LL...
DON'T YOU WALK OUT THAT DOOR SEPIE OR I'LL WHA...
SLAM!
SEPIE!
YOU HAVE LOVED ME LIKE NO OTHER.
NOW IT IS MY TURN TO LOVE YOU.
IT'S OK. SHE DOESN'T UNDERSTAND ABOUT HOW IMPORTANT IT IS TO KEEP THE GREEN HEALTHY
YOU HAVE NURTURED ME AND KEPT THE BUGS FROM DOING ME HARM.
I CAN UNDERSTAND SEPIE, MY LOVE.
NOBODY CAN UNDERSTAND. NOBO...
WHA ?

DO NOT BE AFRAID MY LOVER.
TOUCH ME... YES!
WE CAN BE TOGETHER NOW, SEPIE.
FOREVER.
...HMM OH!
SHHH.
OH
WE'RE WE'RE SHAKING!
YOU WILL NEVER HAVE TO LEAVE THE GARDEN MY LOVE
EVER.
DON'T YOU WANT TO BE WITH ME, FOREVER?
YES
YES DO.
SEPIE!
SEPIE!
IT'S GETTING DARK! IF YOU DON'T COME IN HERE RIGHT NOW YOU CAN JUST STAY OUT THERE FOR EVER!
SEPIE DO YOU HEAR ME!?

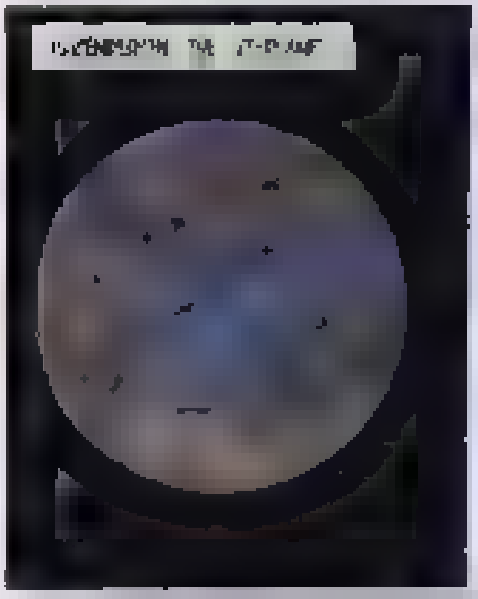
DISEÑO
a. altamba
DIBUJO
l. royo

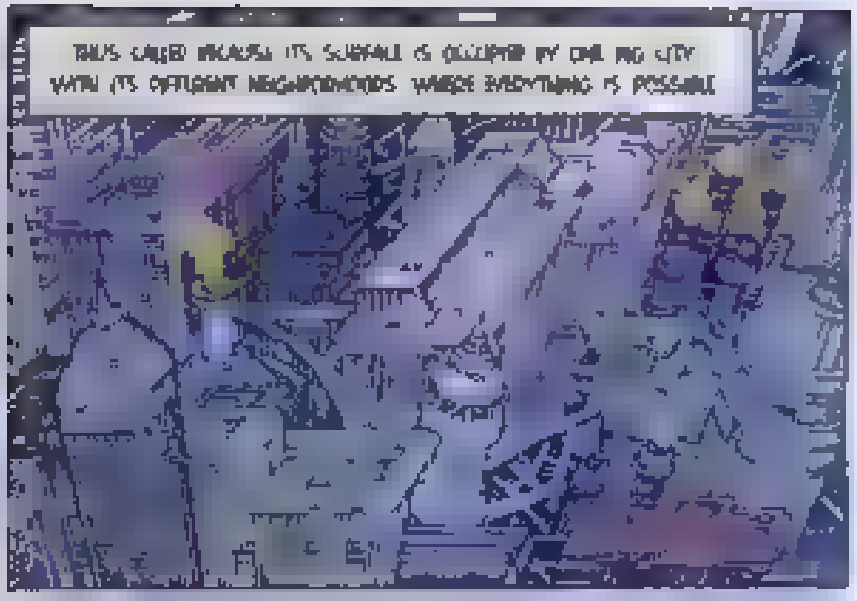


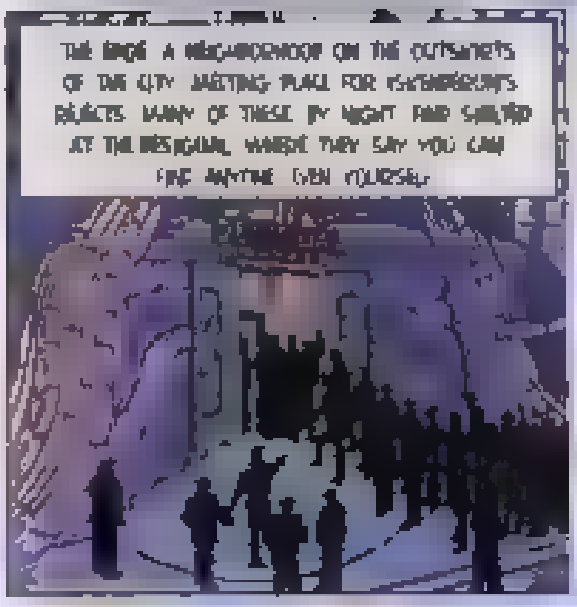




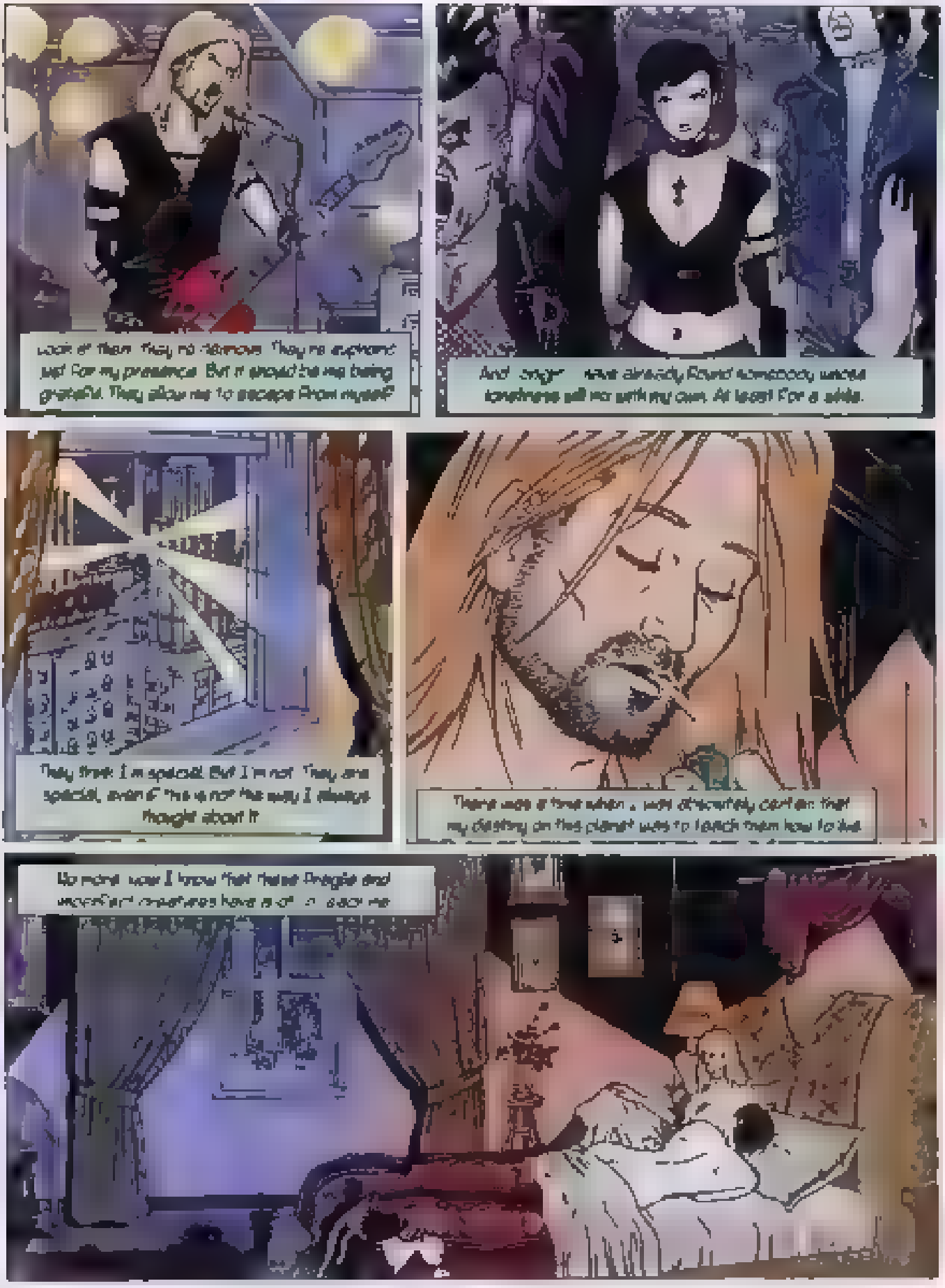
SINS OF THE FATHER

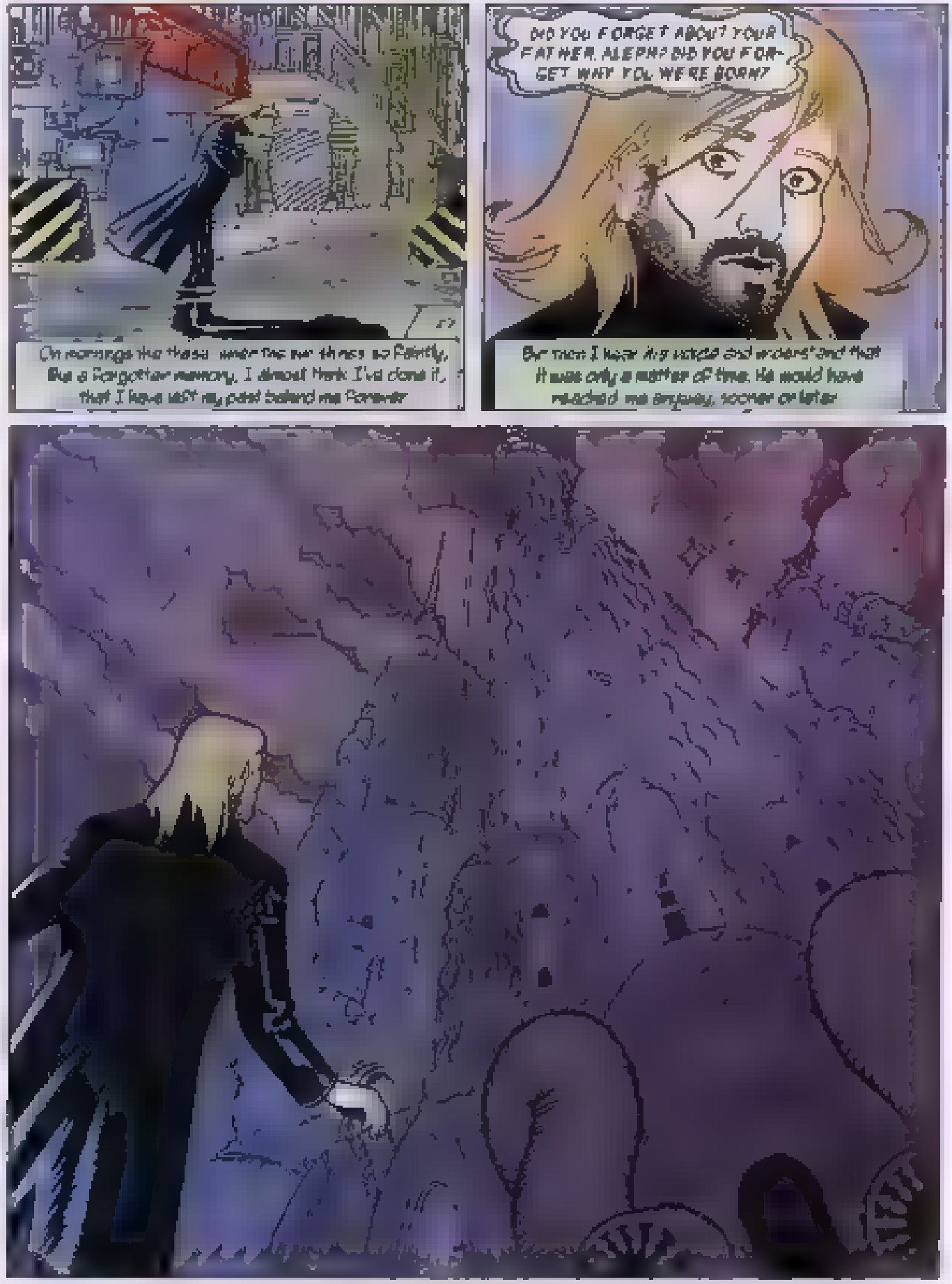



THUS CALLED BECAUSE ITS SURFACE IS OCCUPIED BY ONE BIG CITY
WITH ITS OPULENT NEIGHBORHOODS WHERE EVERYTHING IS POSSIBLE


THE BRIDGE A NEIGHBORHOOD ON THE OUTSKIRTS
OF THE CITY MEETING PLACE FOR FISHERMEN'S
REJECTS MANY OF THESE BY NIGHT AND SHELTER
AT THE BRIDGEHEAD WHERE THEY SAY YOU CAN
FIND ANYTHING EVEN YOURSELF

TONIGHT AT THE BRIDGEHEAD THE GROOVE'S UNUSUALLY CROWDED YOU DON'T GET
EVERYDAY THE CHANCE TO SEE A LIVE GIG FROM ROCK'S RISING STAR ALBUM

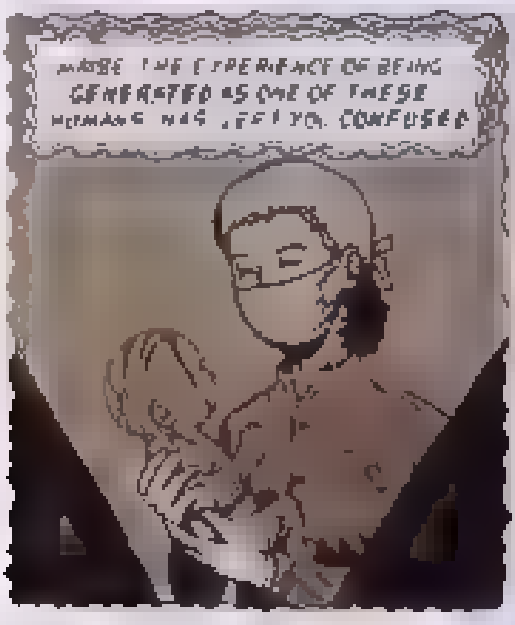

Look at them. They're nervous. They're explosive just for my presence. But it should be me being grateful. They allow me to escape from myself.
And tonight... since already found somebody whose loneliness will mix with my own. At least for a while.
They think I'm special. But I'm not. They are special, even if this is not the way I always thought about it.
There was a time when I was discreetly certain that my destiny on this planet was to teach them how to live.
No more. Now I know that these fragile and ineffectual creatures have a lot to teach me.

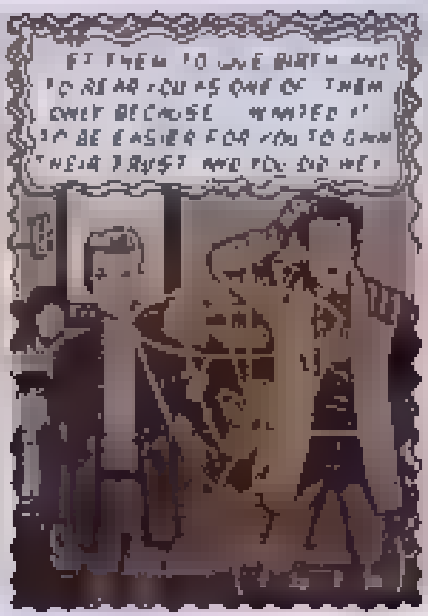

DID YOU FORGET ABOUT YOUR FATHER, ALEPH? DID YOU FORGET WHY YOU WERE BORN?
On mornings like these, under the sun shines so faintly, like a forgotten memory, I almost think I've done it, that I have left my past behind me forever.
But then I hear his voices and whispers and that it was only a matter of time, he would have reached me anyway, sooner or later.

WHY DID YOU BETRAY ME SON?

NEVER BETRAYED ANYONE! I ONLY WANTED TO GO MY WAY!

YOUR WAY? LET ME REMIND YOU WHICH ONE IT REALLY IS


MAYBE THE EXPERIENCE OF BEING GENERATED AS ONE OF THESE HUMANS HAS LEFT YOU CONFUSED

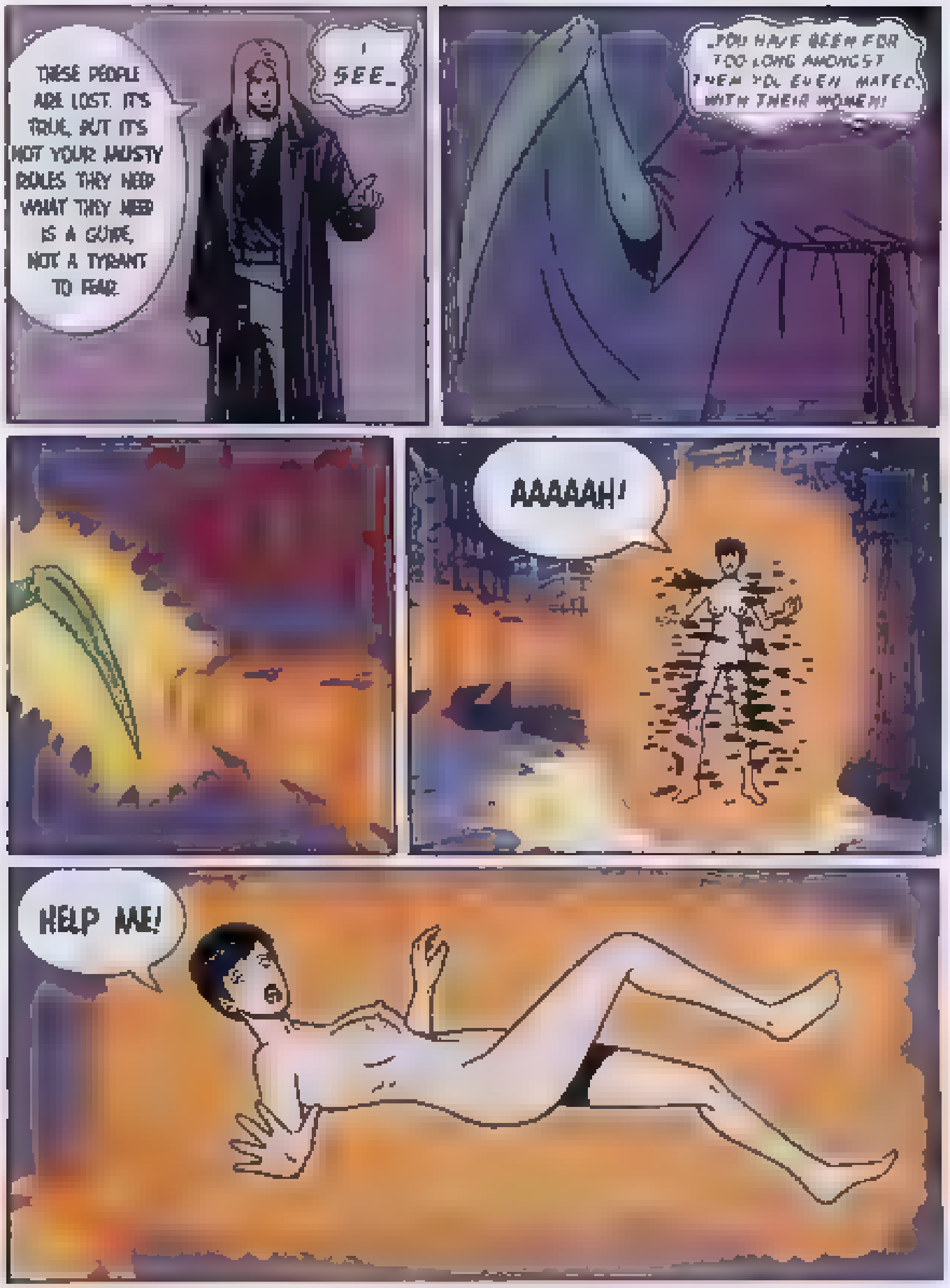

LET THEM TO GIVE BIRTH AND TO REAR YOU AS ONE OF THEM ONLY BECAUSE WANTED IT TO BE EASIER FOR YOU TO GAIN THEIR TRUST AND YOU DID HER

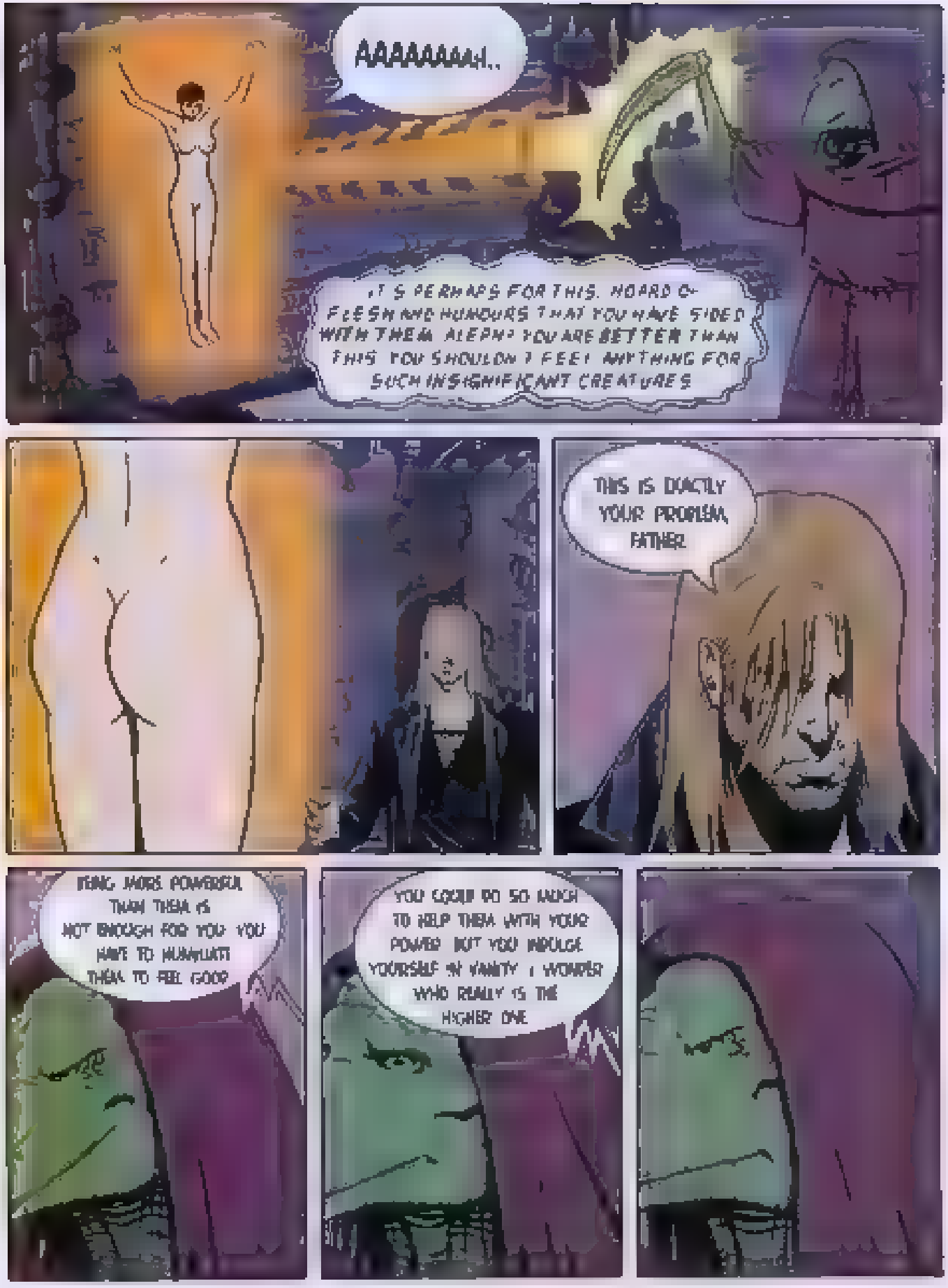
THESE CREATURES NOW LIVE WITHOUT RULES FALLEN PREY TO THEIR BASEST NEEDS

THEY HAVE EVEN STOPPED TO HONOUR MY MINISTERS

BUT NOW THE TIME HAS COME FOR ALL OF THIS TO CHANGE MY SON!

YOU ARE ON THIS PLANET TO BRING BACK ORDER AMONGST THEM. MY ORDER!
NO.
WHAT DID YOU SAY?
I SAID NO! I WILL NOT MAKE CONVERTS FOR YOU!
HOW YOU DARE TALK TO ME IN SUCH A MANNER!
THE TRUTH IS THAT YOU STOPPED CARING ABOUT THEM, FATHER! MAYBE ONCE IT WAS DIFFERENT
BUT NOW YOU ARE NOT INTERESTED IN KNOWING WHAT THEY THINK OR DREAM ABOUT. THE ONLY THING THAT MATTERS IS THEIR WORSHIP ISN'T IT?


THESE PEOPLE ARE LOST. IT'S TRUE, BUT IT'S NOT YOUR MUSTY RULES THEY NEED WHAT THEY NEED IS A GUIDE, NOT A TYRANT TO FEAR.
I SEE.
..YOU HAVE BEEN FOR TOO LONG AMONGST THEM YOU EVEN MATED WITH THEIR WOMEN!!
AAAAAH!
HELP ME!


AAAAAAAH..
IT'S PERHAPS FOR THIS HOARD OF FLESH AND HUMOURS THAT YOU HAVE SIDED WITH THEM ALEPH? YOU ARE BETTER THAN THIS YOU SHOULDN'T FEEL ANYTHING FOR SUCH INSIGNIFICANT CREATURES
THIS IS EXACTLY YOUR PROBLEM, FATHER
BEING MORE POWERFUL THAN THEM IS NOT ENOUGH FOR YOU YOU HAVE TO HUMILIATE THEM TO FEEL GOOD
YOU COULD DO SO MUCH TO HELP THEM WITH YOUR POWER BUT YOU INDULGE YOURSELF IN VANITY I WONDER WHO REALLY IS THE HIGHER ONE

SINS OF THE FATHER

story by SILVIO SCHIERA
art and lettering by RAFFAELE MARINETTI
colors by ELENA SANJUST
translation by NICOLA D'AGOSTINO

Hell, 3-12-1943

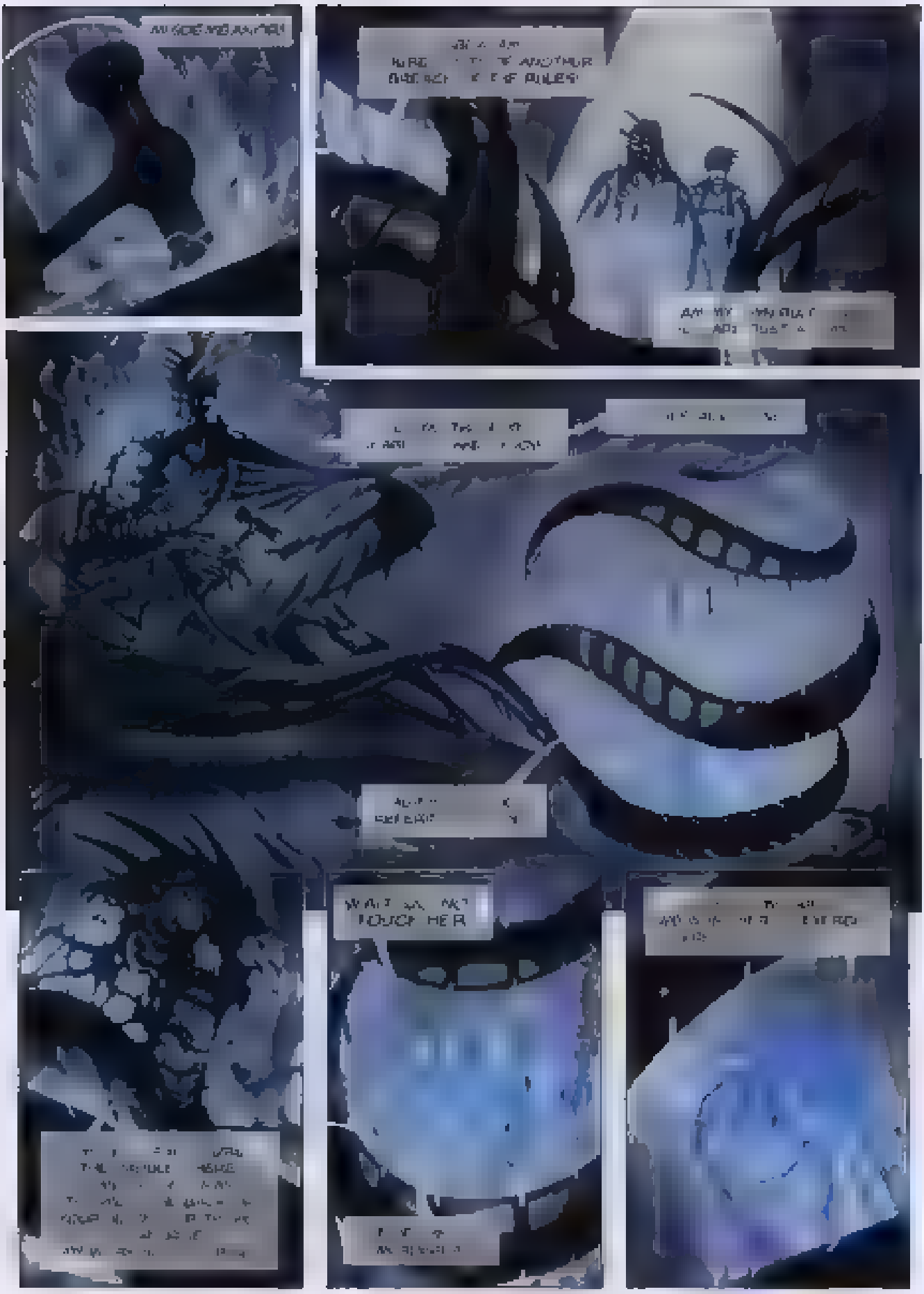
Dear Joel,
I'd like now to see [illegible] surprise on your face.

How is it to get mail from Abraham Kerres,
for years one of the most sought-after murderers?

You [illegible] chase me, and I know so much
about you that so far I have been able to elude you

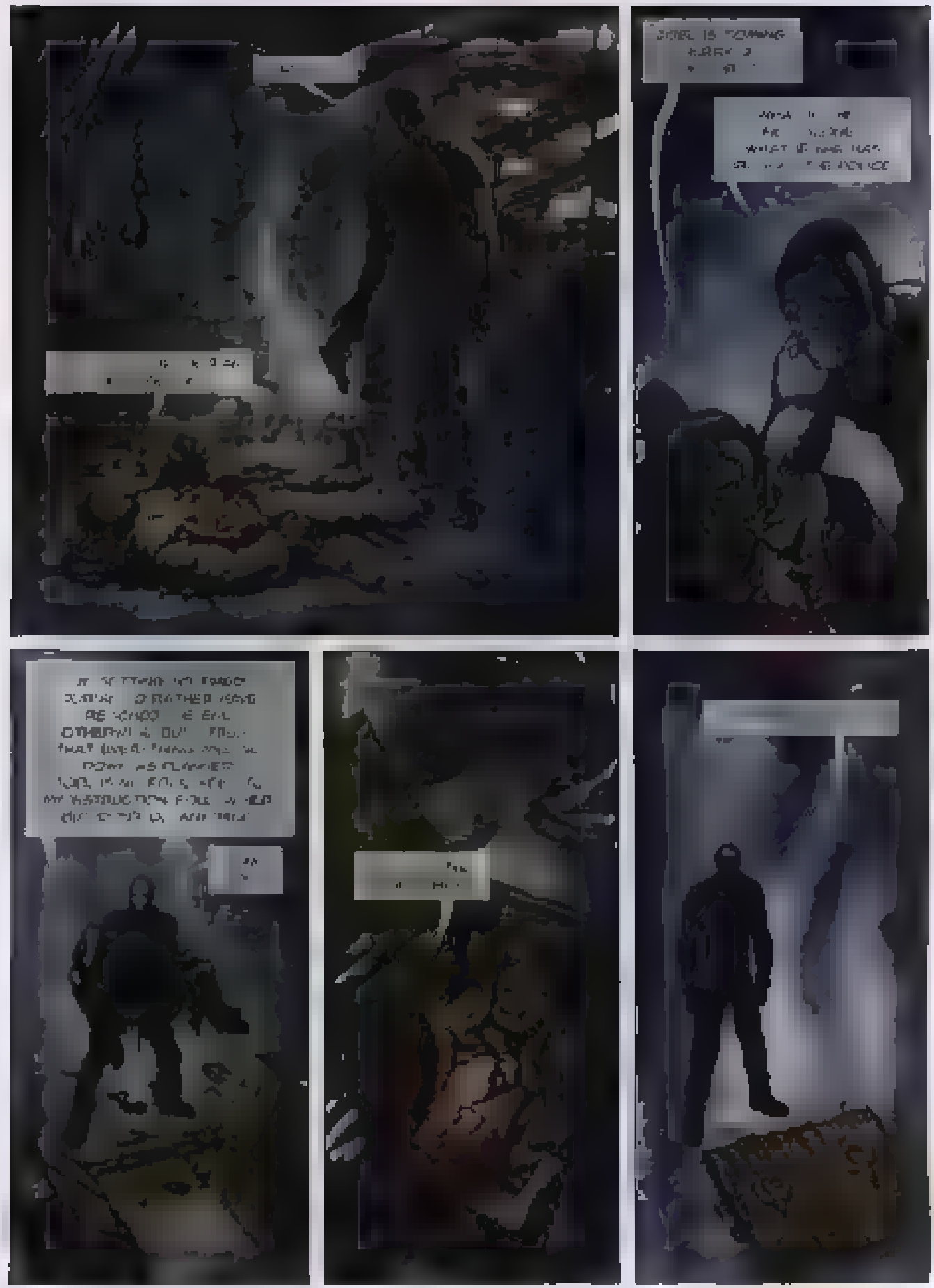
I'd very much like to meet you, but before you can
arrest or kill me, please [illegible] acknowledge that
there's a thing we must exchange, and this is why I'll
tell you where to find me

SIX SECONDS IN HELL


AN ICE MEDIAMEN!
WHAT DO WE DO?
TOUCH HER

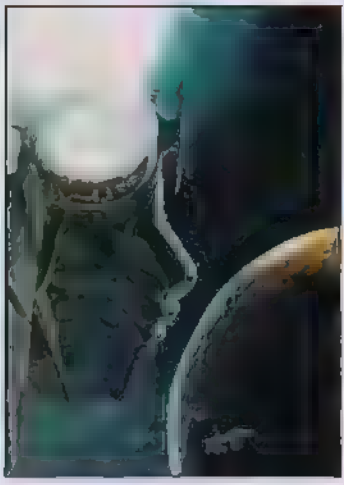
SILENCE
NOW
THE TRANSITION
TAKES PLACE!

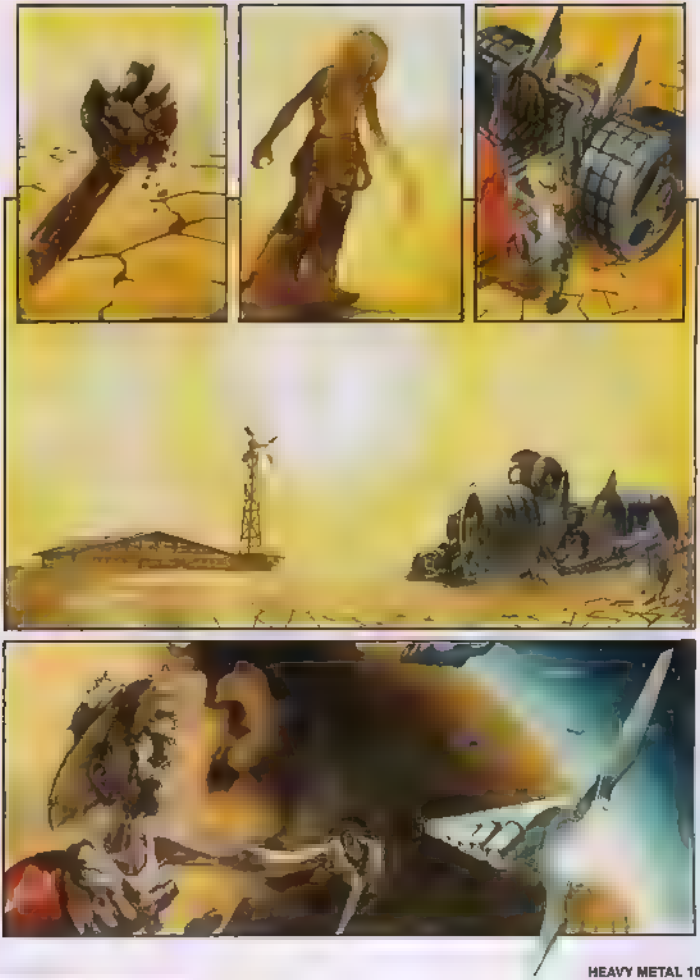
YOU FILTHY KILLER AND
WHEN I FOUND OUT EVERYTHING
FOR A BLACK YOUR SOUL
ACKNOWLEDGE
BLAM

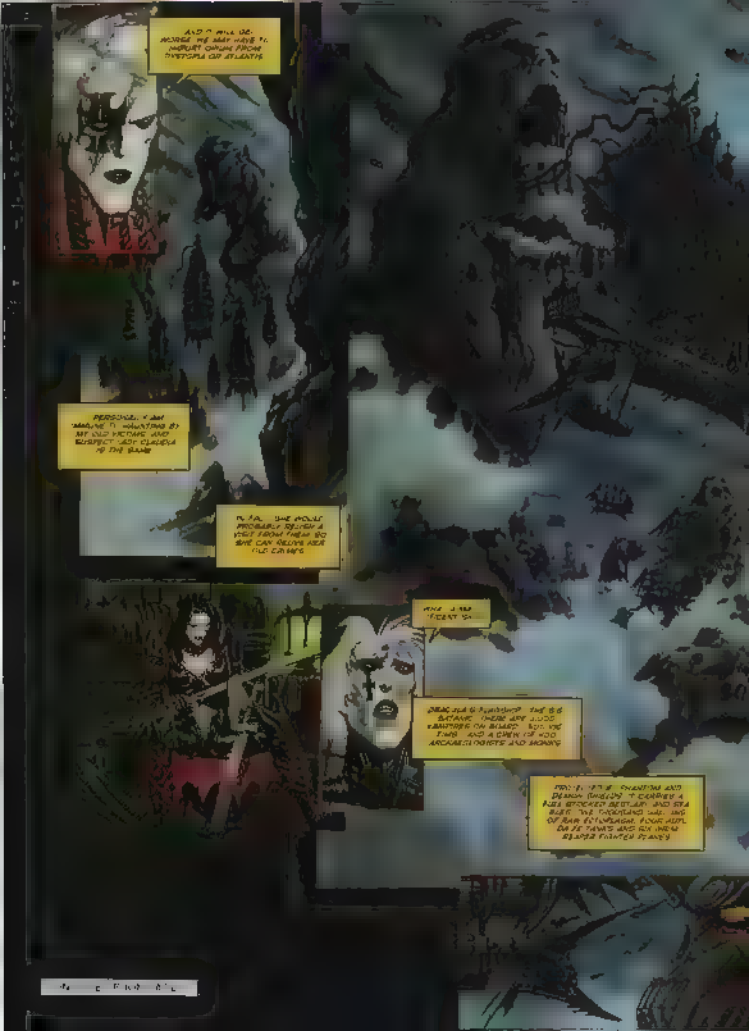


ABRAHAM!
PLEASE, SAVE ME YOUR HAND DON'T SAY OR DO ANYTHING ELSE
CLOSE YOUR EYES AND WAIT FOR THE LIGHT TO BE QUITE SURE TO GET BACK INSIDE IT. OK AROUND IT'LL LIKE A BREEZE
THIS WILL ONLY TAKE A SECOND!
We will dive beneath my skin inside of soul and the world can

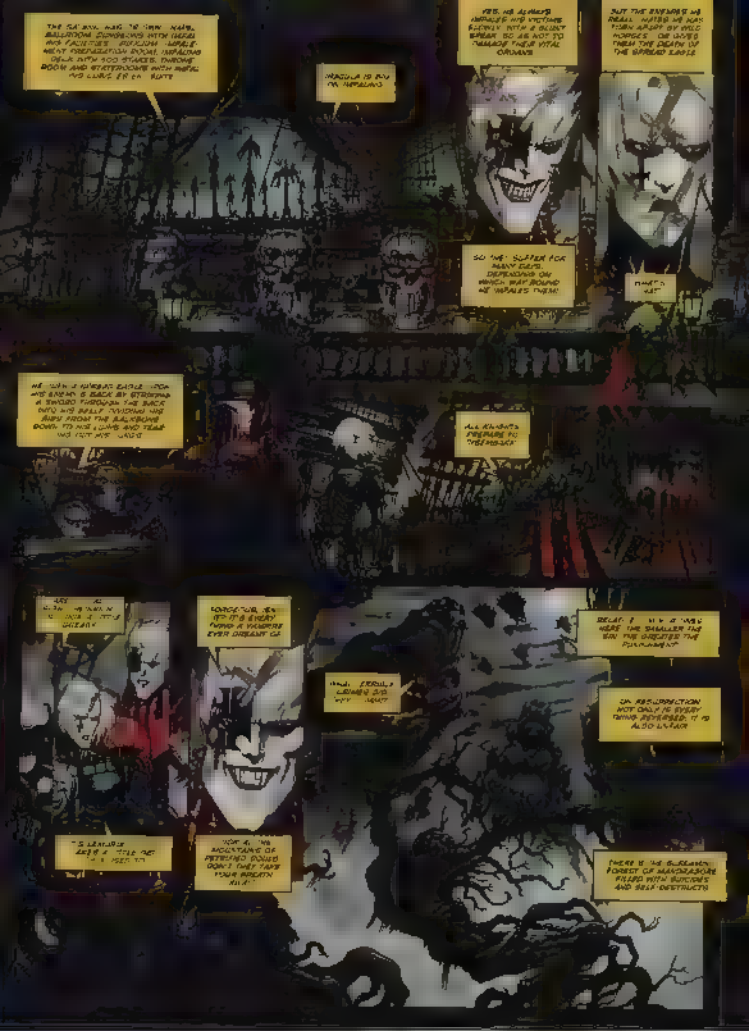
DRYNESS



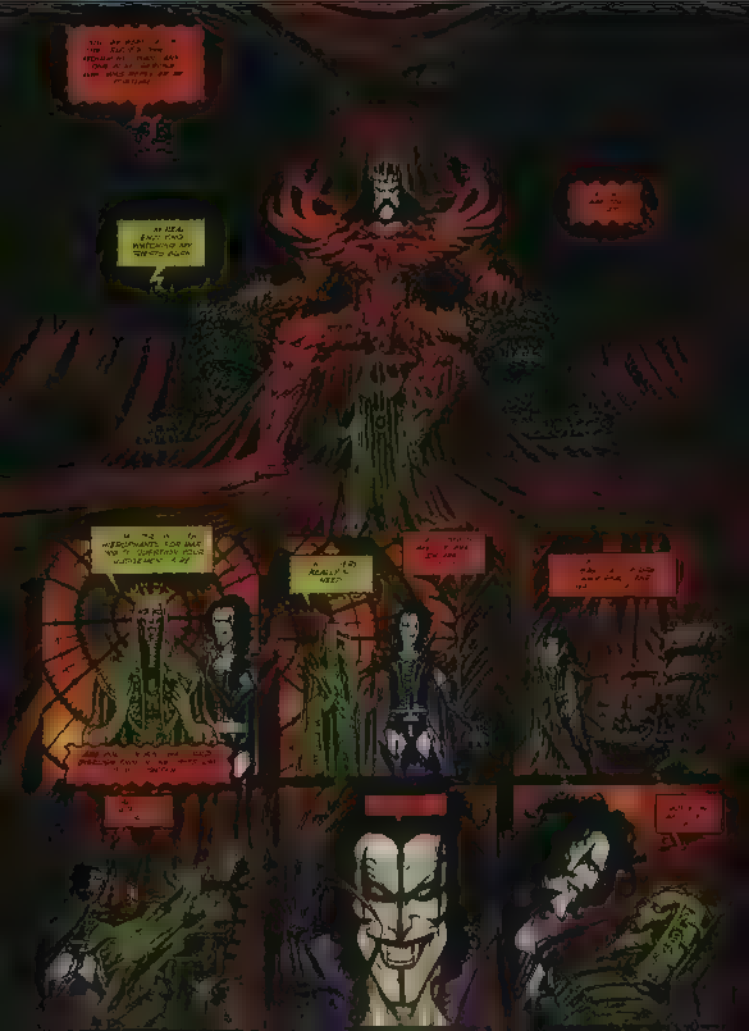



AND I MAY BE MORE THAN MERELY CHILDE FROM TWENTY-FOUR OR ATLANTIS
PERSONAL X-MAS GREETING TO VAMPIRE BY NIGHT AND BEAUTIFUL BOY CHILDE IN THE BLANK
PLUS, THE MOVIE PROBABLY BECAME A HIT FROM THESE SO WHY CAN BELOW HER TITLE CHANGE
WHAT I SAID I DIDN'T SAY
DRACULA'S FAMILY OF THE 60'S BATMAN THERE ARE ALSO VAMPIRE ON BOARD. BOY, THE TIME AND A CREW OF HOT ARCHAEOLOGISTS AND MORE
TWO-FISTED ACTION AND DEMON ANGELS I CARRIED A WELL-STOCKED BESTIARY AND SEA BASE. THE CROSSING WAS ONE OF FOUR ASTURIAS. FOUR MEN. ON SIX TANKS AND SIX WERE BLOODY FILTHY PLACES

ITS ARMIES WITH WEAPONS FROM EVERY EARTH ERA, WIELDING DEMONICALLY GIFTED WEAPONS, PLUS A LEGION OF GODS FEAR TO BEHOLD


THE SALOON WAS 70 FOOT WIDE, BALLROOM DIMENSIONS WITH HERD AND FACILITIES. BELOW WAS A NEXT INSTALLATION ROOM. IMPALING DESK WITH 100 STAKES. THRONE ROOM AND STATEROOMS WITH MARBLE AND LUXURY BEYOND BELIEF
DRACULA IS BACK ON IMPALING
YES, HE ALWAYS UNDERLINE HIS VICTIMS ENEMY WITH A BLUNT SPEAR SO AS NOT TO DAMAGE THEIR VITAL ORGANS
BUT THE ENEMIES WE REALLY HATED WE WAS TORTURE VERY SLOWLY
SO THE SUFFER FOR MANY DAYS DEPENDING ON WHICH WAY FOUND HE IMPALES THEM
DAMN'D LIFE
HE WAS A HUNGRY EATER. FOR HIS BANQUET HE BACK BY STRIPPING A SWORD THROUGH THE BACK INTO HIS BELLY. WORKING HIS WAY FROM THE KNUCKLING DOWN TO HIS LOINS AND YEARS WAS NOT HIS WORK
ALL KNIGHTS FRIENDS TO THE FRENCH
SURPRISE, SURPRISE (IT IS EVERY THING A VAMPIRE EVER DREAMT OF
SMALL FEMALE LEGENDS AND MYTHOLOGY
BEAT I [illegible] WAS THE SMALLER THE SIN THE GREATER THE PUNISHMENT
OR RESURRECTION NOT ONLY IS EVERY THING REVERSED, IT IS ALSO EVIL FOR
THERE IS THE SCREAMING FOREST OF MANDRAGORE FILLED WITH SUICIDES AND SELF DESTRUCTS

MARMEE MANIFESTATIONS WOULD NEVER ARISE THERE LIMBIC
SAY! IS HE ENTERING INTO HUMAN THE FORM!
THEY WERE RAISED ON EARTH!
AND WHEREVER THE WERE RELIGION HAVE BEEN KILLED OF MEN
THE LEADING FAMILY STONE IS THERE
THERE WERE THE DESTROYED THE BLACK MONASTERY
A HOLY SWORDS WERE BLESSED THE ARCHANGELS METO
DEMONS AND MONSTERS
WE'LL DISCOVERED THEM AND GET THEIR BLOOD!!
PROBABLY NEVER IDEA WAS BEING SO WAS BEEN SOMETHING STRANGE WORLD SOMEONE CUT OFF WAS ABLE A FEW HUNDRED YEARS FORTH!



DOOM!

SO WE HAVE A DEAL. AFTER THE BATTLE WE HAND THROUGHMAGE OVER TO WHOEVER THEY CAN DO WHAT THEY LIKE WITH HIM
YES K. BUT JUST YOU GO, DEAL. JUST WANTED TO SAY
ARE YOU OK ?
BRUH...
WOW, HE'S A BIG BEAST!! METAMORPHIC KIT?
I HOPE I SURVIVE THE ARRIVAL ON THE ULTIMIC SO THAT MAY BE JUSTICE ENOUGH
AND SO I HOPE THROUGHMAGE SURVIVES
WE STILL HAVE LITTLE CHANCE CONTROLLING TO DIRECT HIM DURING THE BATTLE
GOOD LUCK MY FRIENDS
COME AT ME TWO
LET US ASCEND

GIVE THE SATANIC

THERE'S TWO SANDS UP THERE.
SINK THE GALLEON!
DESTROY DRACULA!

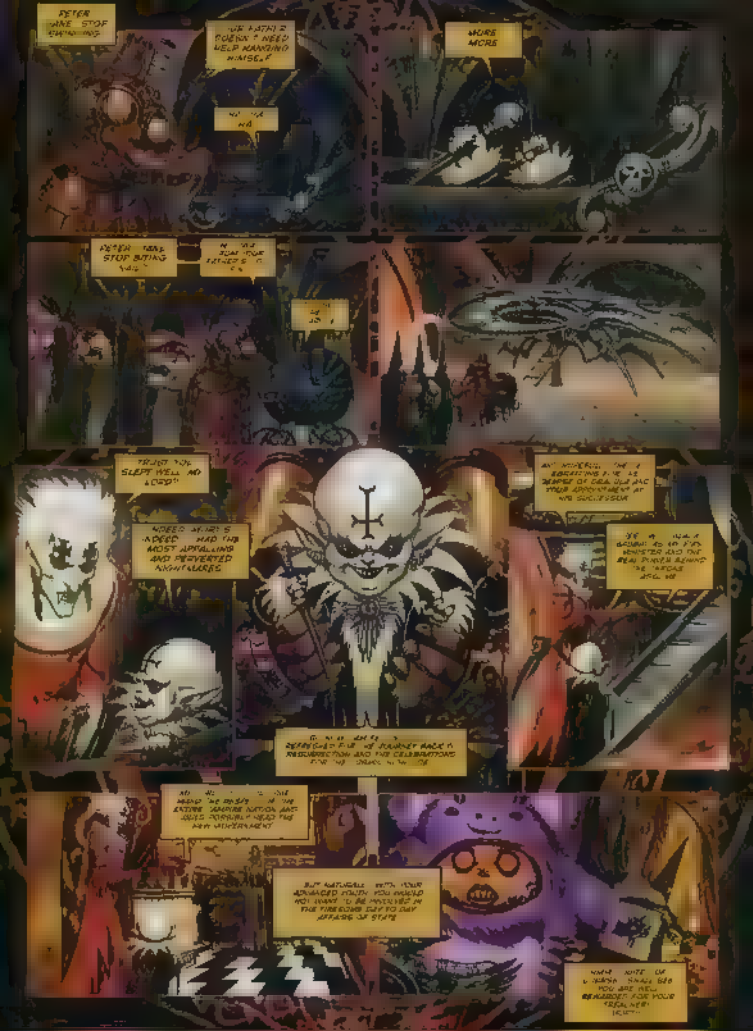
THE REAL QUESTION DOES: THAT'S THE ANSWER WE NEITHER
IF YOU'LL EXCUSE FAILING MEMORY, JUST SAY THE WORD SOUNDS AND I'LL BEAM THEM OUT OF THE SKY!
PERHAPS MORE OF THE PHANTOMS JUST MAY COME AND THE OTHERS ARE SUMMONED BACK
HOW DID WHERE DID THEY GO

PREY!
PREY!
PREY
NEAR
PREY!

CHARGE!

CEPHALA FOR A MASSACRE!
FOR LEMURIA AND KARMIC JUSTICE!

AMONGST US THERE WITHOUT THE LEADS THE CENTAURS INTO RUN AMOK
NUMERO TRUS. FORWARD
FOR DRACULA, PRAISE BE HIS UNHOLY NAME
STEADY MEN. STEADY. WAIT UNTIL YOU SMELL THEIR DOG-BREATH ON YOUR FACES!


PETER MAKE STOP SWIMMING
OH FAITH! DOESN'T NEED HELP MANKIND MINSE.
MORE MORE
PETER MAKE STOP BITING
AH, I'M SURE YOUR FATHER'S
TRUST YOU SLEPT WELL AND LOUD?
MORE WHO'S INDEED HAD THE MOST APPALLING AND PERVERTED NIGHTMARES
AND INTERESTING, THE REACTIONS I'VE HAD TO REMOVE OF DEAD OLD AND OTHER GOVERNMENT AT HIS SUCCESSOR
YES, I WAS A BRIDGE TO BE FOR MONSTER AND THE REAL PLAYER BEHIND THE MASK. WELL, ME
REMEMBER'S FIRE OF JOURNEY BACK TO RESURRECTION AND THE CELEBRATIONS
BUT NATURALLY, WITH YOUR ADVISED POLITY, YOU WOULD NOT WANT TO BE INVOLVED IN THE FIRESIDE CHATS AND AFFAIRS OF STATE
MAKE NOTE OF WHICH WALL SHE YOU ARE TO REMEMBER FOR YOUR TERM OF!

AND WE SHALL BE REWARDED WITH THE SLAUGHTER OF THE ONE HUNDRED AND NINE WORLDS THAT DARE LET THE ANTI-CHRISTIANS OVER THEIR SOILS BARE
WITH NOX'S SCORE WE'LL HAVE ENOUGH SUPPORT DURING THE COUP. HIS ENTIRE POWER FLEET WILL CARRY US AN ARMADA OF NECROPHYTE
CHEER UP.
AND WITH NOX OUT THE ARCHANGELICHRISTS' FAITH SUPPORT IS ALSO VITAL
BUT DO WE STRIKE BLACK KNIGHT IN MEETING THEIR 9TH AND LOW?
THEY ARE MOST HAPPY DRAGGING SLAVES TO THE LOOS OF THE EITHER AND WEST AND HAVE LESS TO FULL REPORT WITH MUCH PRIDE
CAN IT ANYONE IS LISTED
MAN ASSAULT ROY
BUT MY LORD, AM NOT IN THE MENU
YOU ARE NOW
SLASH
HELP! GET HIM OFF ME.
OUCH! MY LORD WE'RE OBVIOUSLY MACHIAVELLIAN IN ONLY WANTS TO PLAY WITH YOU
WE'RE SURROUNDED FROM ENDLESS ENEMIES
WE'LL BE THE SLAUGHTER OF MILLIONS IF WE ARE TO SURVIVE THE ECTO-WAR
THERE ARE MILLIONS OF LIGHT YEARS IN MY ARM TO SURVIVE THE ECTO-WAR
AND WE CLAIM THE ARMADA ERA OF ARMAGEDDON BEFORE ARMAGEDDON

UNDEAD FILTH! DEMONS! SICK, BLOOD DRINKERS!
AYE! THAT IS MY PATH, LARGA! AND I AM CURSED TO FOLLOW IT!
TO DESTROY ALL WHO ARE ENEMIES OF MY KIND!
KRANK
THE FATES HAVE DECREED IT...
AND I CANNOT CHALLENGE THEM!
IT IS MY DUTY AS A VAMPIRE KNIGHT...
...TO HONOR THE RULES OF DARKNESS!
SAVAGE, BRUTAL AND
MUST CLEANSE AND PURIFY!

SHIT!
AAAAAH!
BLAM!
BACK! GET BACK OR YOU'LL GET A TASTE OF THIS HERE!
GRAG! ARE YOU ALL RIGHT?
AYE! THAT HAMMER KNOCKS NINE SHADS...
BUT HE'LL BE NO MATCH FOR TORQUEMADA!
OH, NO! IT'S HONRICH!
WHO? THE ONE WHO LET YOU FALL INTO THE HANDS OF THE CRIPTURE?
WHO?
THE GERMAN SOLDIER I TOLD YOU ABOUT. THE ONE I HAD AN AFFAIR WITH ON EARTH.
YEAH. I HAVE TO STOP TORQUE-MADA!
NO!

HE'S NOSFERATU, REBECCA! HE'S PURE EVIL!
NO... HE CAN'T BE ALL EVIL...!
HE'S IN HELL BECAUSE HE'S A MONSTER! LIKE ALL VAMPIRES!
GIVE HIM TO THE NEKROMON! GIVE HIM TO TORQUEMADA!
THE END
MIKE MIGNOLA LEDROIT 2002

FEATURED IN THIS ISSUE:

REQUIEM #3: DRACULA
BY MILLS & LEDROIT

GERMINATION
BY ROYO

MUDWOGS #1
BY ARTHUR SUYDAM

PLUS MUCH MORE!

Art from "Requiem #3" by Mills & Ledroit